

# GREAT BOOKS IN GREAT EDITIONS



*San Marino, California*

THE HUNTINGTON LIBRARY

1965



HUNTINGTON LIBRARY PUBLICATIONS



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GREAT BOOKS  
IN  
GREAT EDITIONS

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*Revised Edition*

PRINTED IN U.S.A. BY  
ANDERSON, RITCHIE & SIMON : LOS ANGELES  
DESIGN BY JOSEPH SIMON

## Introduction

THE DIGNITY or lavish beauty which a Gutenberg, a Bodoni, or a Morris can give to a work no more affects its intrinsic merit than does the most inexpensive format of a pocket edition. Nevertheless, the idea of printing books in the grand manner—whether for ease of reading, as in a lectern Bible, or to permit large illustrations, as in atlases, or merely to satisfy a printer's desire "to liberate immortal works from the commonplace form of everyday use"—exercises wide appeal. In such books neither expense nor care is sacrificed to expediency.

This booklet describes twenty-eight works in the Huntington Library, chosen not alone because they represent textual content of prime importance, but also because their printers gave them monumental form in keeping with their significance as intellectual contributions. Great books in great printings are rare, but not so uncommon as this selection might imply. It was governed by three considerations: the holdings of the Huntington Library; the space limitations of this publication; and the judgment of the individuals who collaborated in making the choices. A different selection of the same or equally great texts in equally fine formats could have been made, and it would document the theme as well as the present one.

In this connection the Huntington Library collections have revealed both strengths and weaknesses. The founder was moderately interested in fine books as such—one of his earliest acquisitions was a set of the Kelmscott Press publications—but his main quest was for the first and textually significant editions of the great books of the English language, rather than for handsome editions of these titles or for monuments of printing. Apart from his feat of assembling some 5,400 incunabula mostly between 1922 and 1927, he seldom bought foreign imprints that had no English or American interest. That explains the absence of some books which might logically be expected to figure prominently in any such grouping as this.

It is believed that the selected items qualify on all of three main counts: they are important texts, familiar to everyone—neither too specialized nor too antiquated; they possess all-around typographic excellence; and, finally, their rank as great editions is enhanced by fine condition.

The arrangement of the items in three sections—religion, history and science, and literature—serves to group certain books presenting similar problems to the printer. In the first section, many of the items were designed as service books for lectern use—hence their large size. Ptolemy's and Mercator's atlases, like many other scientific works, were planned around their large-scale plates. Piranesi wanted scope to re-create the grandeur of Roman antiquities. The extraordinary size of the Audubon volumes resulted from the author's determination to show, unreduced, his life-size paintings of birds. In the literature section, we see exemplified more particularly the typographer's desire to march importance of text with impressiveness of form.

From its inception, printing has served in two distinct ways. It has produced cheaply and accurately the books that need wide circulation, and it has created beauty and served scholarship by reproducing important texts, charts, maps, and other illustrations in form and quantity not otherwise possible. The two varieties are sometimes distinguished as "trade" and "extra" printing. Only in the first few years of the industry did "extra" printing bulk large; today it represents only a very small fraction of the total output. But its importance is great out of all proportion to numbers. These extraordinary books represent the best efforts of the greatest craftsmen, working for the most exacting of clients. The resulting products have raised book production to the level of an art, have demonstrated an amazing range of technical resources, and have revealed, to a world only too ready to regard the craft as a mere mechanical adjunct to life, the creative possibilities of printing. If the craft is to continue its established record of meeting routine needs and solving new problems (as, to cite a timely instance, the provision of accurate and inexpensive color reproduction), it will be due to the influence of the craftsmen herein represented, and to the inspiration of monuments of printing, such as these twenty-eight great editions.

The original edition of this booklet was a catalogue of an exhibition held in 1940 at the Huntington Library in commemoration of the 500th anniversary of the invention of printing. In the present version one or two substitutions have been made for the original selections, the total number of items has been increased, and an effort has been made to render the booklet self-sufficient by the addition of a full complement of illustrative plates.

R. O. S.  
R. O. B.



## RELIGION

**B**EFORE printing appeared, two great forces already had begun to dominate European intellectual life: religious reformation and humanism. Both of these movements were served well by the new craft, but religion was foremost in the subject matter of incunabula. According to one estimate, nearly half of the 40,000 titles and editions issued between 1450 and 1500 were of a religious character—with Bibles leading in number.

Typographers in all times seeking texts for their supreme efforts have preponderantly resorted to sacred works, which represent man's highest idealism. Canon law, commentaries, psalters, antiphonaries, and service books have shared with the Bible in inspiring great printing. Indeed, this is so universally true that many famous exemplars have been left out of this selection solely for lack of space—the "Great Bible" of Thomas Cromwell, 1539; the 1465 edition of the works of Lactantius; William Dana Orcutt's fine typographical treatment of *Science and Health*, 1941.

One of the ways by which developments in bookmaking may be observed is in the comparison of early and recent issues of the same work. The presence here of several great editions of the Bible offers such an opportunity. Study of the Gutenberg Bible (virtually an imitation manuscript) and Baskerville's thoroughly modern edition will reveal the tremendous changes which three hundred years brought to type design, punctuation, and general make-up. The chronological arrangement of the following plates and descriptions emphasizes the steady evolution in style and technique that has come since printing began. But it illustrates just as strongly the obligation owed to the past by many of our most ambitious modern typographical monuments. The scope that is given to designers by the inspiration that comes from the handling of exalted texts is balanced by the necessity for observing the usages of tradition which have grown up around those texts. The finesse with which these opposing influences are brought into accord gives luster to such achievements as Updike's *Book of Common Prayer* and the Bibles designed by Bruce Rogers and the Bremer Press.



## I. *The Gutenberg Bible*, ca. 1450-56

The greatest name in the history of printing is that of Johann Gutenberg, who is often credited with the invention, while the most famous book in the world is the Gutenberg Bible, once popularly regarded as the first printed book. Gutenberg may not have invented printing, but he unquestionably put the craft on a practical basis. The edition of the Bible named for him was certainly not the earliest European printed book, but its predecessors, including the much-debated "Constance Missal," were less successful, and most of them are now known only by report, or as fragments.

Since many facts about Gutenberg's life and work are unknown, just how much he had to do with the making of this Bible cannot be determined. Johann Fust, a financial backer, and Peter Schoeffer, a former calligrapher, were certainly involved, and there must have been several other workers, since experts believe that six presses were used and that perhaps five years were required for the work. According to a note in a copy in the Bibliothèque Nationale, the printing must have been completed well before August, 1456. Estimates of the number of copies made on paper vary from 120 to 200, and the number done on vellum is thought to have been around 25. The latter copies sold for perhaps about 50 guilders.

Simplicity is the keynote of the Gutenberg Bible. The text, St. Jerome's Vulgate translation, is printed in double columns in a single large size of pointed gothic type modeled on the book-hand then widely popular in northern Europe. The solid effect of the text is reduced by rubrication and illumination. As in a fine manuscript Bible, which this Bible reproduces, the more elaborate decorations occur at the book divisions.

Forty-seven examples of the Gutenberg Bible have survived, in addition to fragments. Some of the latter have been broken up and sold as separate leaves. Twelve of the known copies are on vellum, and about one-fourth of all extant specimens are now in the United States. The Huntington example, with its vellum leaves, its untrimmed margins, its superb illumination, and its contemporary binding, provides an opportunity to see the book as its designer probably envisioned it.



## 2. *The 1462 Bible*

In 1455 Gutenberg was sued by his former partner, Johann Fust, for recovery of a large sum of money which he had advanced. Fust won the suit, took title to the printing plant, and soon entered into partnership with Peter Schoeffer, who later married Fust's daughter. The firm became the leader in the new trade. In 1457 and 1459 it issued psalters that were marvels of beauty and technical skill, and shortly thereafter appeared this notable fourth printing of the Latin Vulgate.

In the years between the making of the Gutenberg Bible and the Bible of 1462, printing had become established as a practicable replacement of the manuscript method both in routine copying and in fine bookmaking. New designs and smaller sizes of types had been cut. Experiments in color printing, already introduced in the Gutenberg Bible and the Constance Missal, had been carried much farther, and editions bearing the names of their makers had been issued. In most of these innovations, Fust and Schoeffer were prominent.

One of the notable features of the 1462 Bible is its smaller but more rounded and open gothic letter. Although the size of the type page is about the same as that of the Gutenberg, there are only three-fourths the number of pages. The color printing is much more ambitious: almost all of the titles to the books and prologues are in red, and initial letters of two or more lines are in red or blue. The 1462 Bible was much less dependent on the efforts of the rubricator and illuminator for its finishing than was the Gutenberg.

An important innovation in mechanical bookmaking seen here is the use of colophon and printer's mark. The latter had not previously appeared in an entire edition. Moreover, in some copies the printer's mark is used, for the first time, to indicate the place to divide a book into volumes. Beneath the colophon occurs the well-known trademark, two armorial shields hanging from a branch, which has been adopted as the emblem of the International Association of Printing House Craftsmen.

It is believed that this edition of the Bible was larger than that of the Gutenberg and that vellum and paper copies were issued in equal numbers; more than half of the seventy-odd specimens now recorded are on vellum. The Huntington copy is on paper.



si piment ad numerū mortuorum. Caplin.  
xvi. *Ad hoc ergo.*  
An inantes in ea sint resurrexerunt habi-  
tudine corporis: quia habuerunt eam: et  
accedit. Caplin. xvii. *Quid de m. in.*  
An ad corpus dicitur modū omī mortuorum  
resurrexerunt sine corpora. Ca. xv. *Si unq.*  
Quid intelligitur si sūto conformatio  
ad imaginem hūi dī. Ca. xvi. *Illud.*  
An in suo locū resurrexerunt atq. in sūto  
sine corpora feminatū mortuorum. Caplin.  
xvii. *Monnull.*  
De uero pēcto id est xpo. et corpore id ē  
ecclēsia que est spūs plenitudo. Caplin.  
xviii. *Proinde quod.*  
Quid oīa corpora uia que in hac uita  
hūano cōmū sunt decori. in resurrexerunt  
non sint funera ubi manet natura sub-  
stātia in unā pulchritudine et qualitas  
concurrat dī qntas. Ca. xix. *Quid id.*  
Quid in resurrexerunt mortuorum natura  
corporis quibuscumque modis disparatū: in  
integrū undecūq. resuscitanda erit. Caplin.  
xix. *Nescio quo.*  
De nouitate corporis spūtalit: in quam  
sanctorū caro mutabē. Caplin. xxi.  
*Resurrectur.*  
De miseris ac malis qbus hūi nū genis  
merito pūe pūa uicacis obnoxii nū  
et a gbus nemo nisi p xpi grām liberat.  
Capitulum. xxii. *Item quod ad.*  
De his que ppter illa mīla que bonis  
malisq. cōmū sunt. ad iustos laborē  
specialiter pōnunt. Cap. xxiii. *Ppter.*  
De bonis qbus enī hanc uitā damnati  
obnoxii erit: et implent. Cap. xxiiii.  
*Nunc iam.*  
De periculis quorūdam: q resurrexerunt  
caris: quā sūt pēdicti est cōfēmius  
erūdo impugnant. Ca. xxv. *Verū de.*  
Quomō Porphari dīminis: quā beatis  
amīs putat corpus ille fūgidū ipsius  
Platonis sēnecina dēbuit: q dicit hū-  
mam dēi dāy pmissit: ut nūq. corpū.

exat enī. Caplin. xxvi. *Sed Porphi.*  
De cōmūis dīminis Platonis atq.  
Porphari. in gōli uterq. alerī cōtēte.  
a omīte nūter dīuaret. Cap. xxvii.  
*Singuli quidam.*  
Quid ad uitam resurrexerunt fidem uel  
Plato uel Labeo uel mī Varro cōtēte  
panerunt: si opōnes reū i unā sententiā  
cōmū sūt. Caplin. xxviii. *Monnull.*  
De qūitate uisionis: quā in iunio seculo  
sūch dīu iudebūt. Ca. xxix. *Nūc id.*  
De gōmī sēlitate cōmūis dēi Gōmī  
et ppter. Caplin. xxx. *Quā erit.*

Aurelii Augustini de ciuitate  
dei rubricę explicatę explicatę.

INTEREA cū Roma porphari  
utropote agnūm sub Rege  
Alarico atq. ipse magne dī-  
dis curia est: cū sū nationem  
deorū fālsoni mutorūq. cultor  
res quos uicēto nōle pūgmos  
uacamus in dīstīnā: religio-  
nem referre cōmūis: solū  
acrobis dī amariis dīu uerū  
blasphemare cepit. Vnde ego  
reardētem zelo domus dī:  
aduersus eorū blasphemias uel  
errores: libros de ciuitate dei  
scribere illius. Quod opus per  
aliquot annos me tēuit. eo q  
ita multo intercurrebat que dīstīnā  
oportere et ne prius ad solūendum oc-  
cupabant. Hoc nūc de ciuitate dei grāde  
opus tandem. xxi. libris est terminatum.  
quorum quinq. primi eos resellunt q res  
humanas ita pōpōm uolūt ut ad hoc  
mūtorū dēorū cultū quos pagani colere  
consecuerunt: nec illā esse arborētur.  
et quā phibentur: malo ista exoriri atq.  
abūdate cōtēdunt. Sequētes autē quōq.  
aduersus eos loquuntur qui facientur hūi  
mīla nec dēuile unquam nec defuncta  
mortalitē: ac et nūc magna: nūc pūa.  
locos: temporibus: pūmūq. uariari. Sed  
deorū mūtorū cultū quo res sacrificatur  
propter uitam post mortem futuram esse  
uilem disputant. His ergo x. libris dūc  
iste uant opimones christiane religioni  
aduersus resellunt. Sed ne quāq. nos  
aliēna tēnūm redarguēte. non sūt nū  
asseruisse reprehēdere: id agi pōt aliena  
opem hūis. que. xii. libris cōtēntur.  
Quāq. ubi opus est: ac in pōtē. x. que  
nūc sūt alterantur: et in xii. pōtē. x. que  
redarguimus aduersū. Quod deo erit  
librorū sequentiū primi quatuor cōtēnt  
reorum dūmī ciuitatū quāti ē una

dei ciuitas hūis mīdi. Secūdi quānor  
excursu eaz seu pōmūm. Terti uero  
qui et pōtēnt: dēbent sines. Ita omnes  
xvii. libri cū sine de utraq. ciuitate con-  
scrip. mīdi tantū a meliore accēptur.  
ut de ciuitate dei pōmūm uacemur. In  
quoz deomo libro nō dēbuit p mīcula  
pōm. in Abrie facīno flammā celitus  
sacram tēnt dūctas uicēmas uacemur.  
quā hoc illi in uisione mōstratū est. In xii.  
libro quod dictum ē de Samuele nō erat  
de filis Aaron: dictum pōmūm tūc. nō  
erat filius sacerdotis. Filios quippe sacre-  
dotum defunctis sacerdotibus succedere  
magis legimū mōis iur. Nam in filis  
Aaron repit pī Samuels. sed sacerdos  
nō fuit. ne ita in filis ut ipse genemur  
Aaron. sed sicut omēs illius populi dīcūtur  
filii dēi.

**G**loriosissima  
ciuitatem dei  
sive in hoc se-  
culi cursu cū  
inter impios  
pēgrinat ex-  
hile uiuens:  
sive in illa sta-  
bilitate sedis eterne quam nūc expectat  
per pānēnam: quod dūq. iustitia cōu-  
rtatur in iudicium deinceps adpēnta per  
excelsam uictoria ultimā et pāc pēcta:  
hoc ope ad te mīsturo dī mīa pūmōne  
debus dēfendere aduersus eos q cōndi-  
corū eius deos suos pēfēnt hū carissime  
Marceline sūscipimū agnūm opus et ar-  
dūm: sed deus adiutor noster est. Nam  
scio qbus uicibus opus sit: ut pūderat  
fugies quāme sit uirtus humilitatis: quā  
sit ut omnia tēnēta cācūmā responsali  
mōbilitate nutantia: nō hūano ulūspatā  
fālū: sed dūmīa grana donatū cōlūdo  
rāmēndā. Rex. nō cōdūtor cōmūis

1. pōtē. x. que nūc sūt alterantur: et in xii. pōtē. x. que redarguimus aduersū. Quod deo erit librorū sequentiū primi quatuor cōtēnt reorum dūmī ciuitatū quāti ē una

### 3. *The Subiaco City of God*, 1467

The sack of Mainz in 1462 is often cited as one of the principal factors in the rapid spread of printing beyond the borders of Germany. During those eventful times two printers, Conrad Sweynheym and Arnold Pannartz, left Mainz to cross the Alps into Italy. They had, apparently, learned the craft of printing by serving in the shop of Fust and Schoeffer, the successors of Gutenberg.

By 1464 the two men had made their way down into Italy to the Benedictine monastery at Subiaco, which had been founded by St. Benedict a thousand years earlier and was thus one of the earliest monastic outposts of enlightenment. Although Subiaco lies only fifty miles east of Rome, their original objective, Sweynheym and Pannartz stopped there for several years, setting up and operating the first printing press to be established outside of Germany. Three beautiful folio editions are known to have been issued by this monastic press: an undated Cicero, *De Oratore*, which must have been completed before October, 1465; the works of the fourth-century "Christian Cicero," Lactantius, dated 1465; and this handsome edition of St. Augustine's *De Civitate Dei*, 1467. A fourth production, the Latin grammar of Donatus, may have been issued in 1464, but no extant copy is known. Upon completion of the St. Augustine the two printers moved on to Rome, where they produced work of high quality until 1473.

The type used in the St. Augustine and the other Subiaco editions was a pleasing version of the Carolingian style in which gothic tendencies toward pointed serifs and terminals are quite emphatic. When it is recalled that the earliest printers had to design and cast their own types, the individual variations from what we might consider normal will be better understood. Sweynheym and Pannartz doubtless considered their Subiaco type to be a faithful rendering of the humanistic letters they found in popular usage in Italian manuscripts of their time. Certainly their capital letters departed completely from the ornate gothic versions. Thus, in intent, the Subiaco design anticipates the first roman letters to be cast in the form of printing types.

The Huntington Library copy of the Subiaco *City of God* is especially notable, for it is the one which was presented by the printers to the monastery authorities, as we know by the manuscript inscription at the bottom of the page shown in the accompanying plate.





#### 4. *The Plantin Polyglot Bible*, 1569-72

Christopher Plantin (ca. 1514-89) ranks as one of the world's great printers. A Frenchman, he was unable to work in his native land because of the ruinous restrictions that religious intolerance imposed there on scholarly printing. His press was set up, instead, in Antwerp in the Netherlands, where he produced work of the highest order in spite of lawsuits, bad faith of patrons, wars, sieges, and plunderings. At the height of his career this Polyglot Bible was begun. Philip II of Spain had promised financial support of the project, which was necessarily very expensive. The text was edited by one of the ablest scholars of the day, Benedictus Arias Montanus, chaplain to Philip.

This was by no means the first attempt to present the Bible text without the errors and misinterpretations possible in even the most careful translations. Beginning in 1502, Cardinal Ximenez gave fifteen years and 50,000 gold ducats (over one million dollars in modern values) to the production of the "Complutensian" Polyglot Bible, printed in 1517 at the University of Complutum in Spain.

The make-up of Plantin's version is very complicated. Five languages are represented; besides the Latin Vulgate there are Hebrew, Greek, and Chaldaic versions of the Old Testament, with the Syriac replacing the Chaldaic in the New Testament. In addition, there are various literal translations and paraphrases into Latin throughout the book. Special types for some of these languages were of course necessary, and a substantial part of Plantin's achievement rests on his excellent judgment in choosing the designers of his types. The Greek and Syriac fonts were cut by Robert Granjon and the Hebrew by Guillaume Le Bé.

In all, 1,200 paper copies were printed for sale at prices varying from 70 to 200 florins, besides twelve on vellum made specially for the King. The book is without question the masterpiece of Plantin's press and brought him just fame, but with its appearance financial ruin once more stalked at his heels. Philip never fulfilled his promises to help with the costs; Pius V denied papal approval, which had to await the election, therefore, of Gregorius XIII; and eight more years went by before, in 1580, the Inquisition allowed the Bible to be circulated.

In 1876 the city of Antwerp purchased Plantin's office from his descendants and established it as a museum dedicated to the "first printer to the king, and the king of printers."



THE  
FIRST BOOKE  
OF MOSES,  
called GENESIS.

CHAP. I.

1 The creation of Heauen and Earth, 3 of the light, 6 of the firmament, 9 of the earth separated from the waters, 11 and made fruitful, 14 of the Sunne, Moone, and Starres, 20 of fish and fowle, 24 of beasts and cattell, 26 of Man in the Image of God. 29 Also the appointment of food.

\* Plal. 136.  
and 136. 1.  
Psal. 148.  
and 17. 24.  
Iob. 1. 1. 2.



In the beginning God created the Heauen, and the Earth.

2 And the earth was without forme, and voyd, and darknesse was vpon

the face of the deepe: and the Spirit of God moued vpon the face of the waters.

\* 1. Cor. 4. 6.

3 And God said, \* Let there be light: and there was light.

4 And God saw the light, that it was good: and God diuided the light from the darknesse.

\* Heb. be-  
tweene the  
light and be-  
tweene the  
darknesse.  
\* Heb. and  
the evening  
was, and the  
morning was  
the first day.

5 And God called the light, Day, and the darknesse he called Night: and the evening and the morning were the first day.

6 And God said, \* Let there be a firmament in the midst of the waters: and let it diuide the waters from the waters.

\* Plal. 126.  
Iob. 1. 1. 2.  
\* Heb. Ex-  
pauca.

7 And God made the firmament; and diuided the waters, which were vnder the firmament, from the waters, which were aboue the firmament: and it was so.

8 And God called the \* firmament, Heauen: and the evening and the morning were the second day.

\* Gen. 1. 1. 2.

9 And God said, \* Let the waters vnder the heauen be gathered together vnto one place, and let the dry land appeare: and it was so.

\* Plal. 136.  
and 136. 5.  
Iob. 1. 1. 2.

10 And God called the drie land, Earth, and the gathering together of the waters called hee, Seas: and God saw that it was good.

11 And God said, Let the Earth bring forth \* grasse, the herbe yeelding seed, and the fruit tree, yeelding fruit after his kinde, whose seed is in it selfe, vpon the earth: and it was so.

\* Heb. tender  
grasse.

12 And the earth brought forth grasse, and herbe yeelding seed after his kinde, and the tree yeelding fruit, whose seed was in it selfe, after his kinde: and God saw that it was good.

13 And the evening and the morning were the third day.

14 And God said, Let there bee \* lights in the firmament of the heauen, to diuide the day from the night: and let them be for signes and for seasons, and for dayes and yeeres.

\* Deu. 4. 39  
Plal. 136. 7.

15 And let them be for lights in the firmament of the heauen, to giue light vpon the earth: and it was so.

\* Heb. be-  
tweene the  
day and be-  
tweene the  
night.

16 And God made two great lights: the greater light to rule the day, and the lesser light to rule the night: he made the starres also.

\* Heb. for  
the rule of  
the day, &c.

17 And God set them in the firmament of the heauen, to giue light vpon the earth:

18 And to \* rule ouer the day, and ouer

\* Gen. 1. 1. 2.

## 5. *The King James Version, 1611*

This, the first edition of the King James Bible—more commonly known as the “Authorized Version”—stands among the supreme contributions to our literature. There had been several earlier English translations of the Bible, including some very precise and faithful ones, but each seems to have evoked bitter objections as well as support. At the Hampton Court Conference in January, 1604, therefore, John Reynolds (1549-1607), the President of Corpus Christi College at Oxford, put forth the suggestion that a new translation be made. Royal approval was obtained, and the work of preparing the new version was begun.

The task required four years. Fifty translators, working in six teams, divided the Scriptures into manageable sections. As a portion was completed by a team, it was submitted to the others for criticism, thus circumventing the possibility that the finished product would be of spotty quality. At the end, when the basic translation had been accomplished, a special company of six members selected from the various teams gave nine months more to the final revision.

The responsibility for printing the new translation was given to the King's Printer, Robert Barker, who published it in this large folio format in 1611. For practical reasons Barker appears to have farmed out the work to two or more presses, each working from an authorized set of the copy which seems not to have been carefully collated. At any rate, typographical variations between copies of the first edition are numerous. One has become famous. Variants of the 1611 edition are often called “He” or “She” Bibles, depending on the reading given in Ruth 3: 15. Inasmuch as this difference persisted through several reprintings, no valid point of priority is involved. The Huntington copy is the “He” variety.

The 1611 King James Bible lacks the decorative pretensions which usually characterize monumental editions. But it must be remembered that from the days of Caxton, English printing had been functional rather than self-conscious, a means of communication rather than an art form. In this Bible the grandeur of the text is balanced by straightforward typographical treatment. When it is placed beside most other examples of English bookmaking of the time, it stands out as a supreme achievement.

T H E  
NEW TESTAMENT  
O F  
Our LORD and SAVIOUR  
J E S U S C H R I S T,

Newly translated out of the  
ORIGINAL GREEK.

A N D  
With the former TRANSLATIONS  
Diligently Compared and Revised.

*By His MAJESTY's Special Command.*

APPOINTED TO BE READ IN CHURCHES.

C A M B R I D G E,

Printed by JOHN BASKERVILLE, Printer to the UNIVERSITY.

M DCC LXIII.

CUM PRIVILEGIO.

PLATE VI.

BIBLE (ENGLISH)  
Cambridge: John Baskerville, 1763

## 6. *The Baskerville Bible*, 1763

For the first three hundred years of printing, England had little part in its development; she followed, rather than led. Since the eighteenth century, however, she has made important contributions not only to its technical progress, but to idealism in printing as well.

John Baskerville (1706-75) may be said to symbolize the new era. Before 1750, when he set up as printer in Birmingham, he had been in turn writing master, stonecutter, and japanner. Being fairly wealthy, he was able to devote several years to experiments in type design, ink and paper manufacture, and printing methods. It requires little imagination to see traces of all of Baskerville's earlier trades in his books. After being printed, his paper was pressed between hot metal plates, giving it an unprecedented gloss and texture, like the polished lacquer of japanned knickknacks. His title pages are severe, widely spaced, and only sparingly decorated, reminding us of inscriptions on stone tablets. Most important of all, however, is the calligraphic quality of his types, recalling his profession as writing master.

His letter—now frequently spoken of as the “transitional” style—was the direct forerunner of the “modern” type perfected by Bodoni and Didot (see items 22 and 23). It was based frankly on the work of his countryman and contemporary, William Caslon (1692-1766), for whom Baskerville had the highest regard. The differences between the individual letters of the two fonts are describable only in technical terms. Baskerville's serifs (the fine cross strokes at the terminations of letters) are a shade less rounded and emphatic, and a bit thinner and sharper, while, in relation to them, the vertical strokes are slightly more massive and abrupt than Caslon's. It is in mass, however, that the real differences come to light. Caslon's letters fit comfortably together into words and sentences; the great virtue of his type lies in the fact that its color in a page of text is quiet and even, no one letter standing out from the rest. Baskerville's letters are individually important. In addition, there is more space, both between letters and between the lines—the vertical strokes being slightly longer in relation to the type width—giving a feeling of spaciousness to the type page.

Baskerville's Bible of 1763 is generally considered his masterpiece. In all, 1,250 copies were printed, but the book was not a financial success, and five years later some 500 copies were “remaindered.”

# IN THE BEGINNING

GOD CREATED THE HEAVEN AND THE EARTH. ¶ AND THE EARTH WAS WITHOUT FORM, AND VOID; AND DARKNESS WAS UPON THE FACE OF THE DEEP, & THE SPIRIT OF GOD MOVED UPON THE FACE OF THE WATERS.

¶ And God said, Let there be light: & there was light. And God saw the light, that it was good: & God divided the light from the darkness. And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day.

¶ And God said, Let there be a firmament in the midst of the waters, & let it divide the waters from the waters. And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: & it was so. And God called the firmament Heaven. And the evening & the morning were the second day.

¶ And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear: and it was so. And God called the dry land Earth; and the gathering together of the waters called he Seas: and God saw that it was good. And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself, upon the earth: & it was so. And the earth brought forth grass, & herb yielding seed after his kind, & the tree yielding fruit, whose seed was in itself, after his kind: and God saw that it was good. And the evening & the morning were the third day.

¶ And God said, Let there be lights in the firmament of the heaven to divide the day from the night: and let them be for signs, and for seasons, and for days, & years: and let them be for lights in the firmament of the heaven to give light upon the earth: & it was so. And God made two great lights: the greater light to rule the day, and the lesser light to rule the night: he made the stars also. And God set them in the firmament of the heaven to give light upon the earth, and to rule over the day and over the night, & to divide the light from the darkness: and God saw that it was good. And the evening and the morning were the fourth day.

¶ And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven. And God created great whales, & every living creature that moveth, which the waters brought forth abundantly, after their kind, & every winged fowl after his kind: & God saw that it was good. And God blessed them, saying, Be fruitful, & multiply, and fill the waters in the seas, and let fowl multiply in the earth. And the evening & the morning were the fifth day.

¶ And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind: and it was so. And God made the beast of the earth after his kind, and cattle after their kind, and every thing that creepeth upon the



## 7. *The Doves Bible*, 1903-05

Thomas James Cobden-Sanderson (1840-1922), who, with Emery Walker (1851-1933), founded the Doves Press in 1900, wrote: "Today there is an immense reproduction in forms at once admirable and cheap of all books which in any language have stood the test of time. But such reproduction is not a substitute for the more monumental production of the same books, and such production, expressive of man's admiration, is a legitimate ambition of the Printing Press and of some Press the imperative duty."

Cobden-Sanderson, William Morris, and C. H. StJohn Hornby were leading figures in the nineteenth-century English revival of fine printing. Their presses were close to each other in time and space—being founded in the same decade, within or near London—and their ideals respecting typography were equally high; yet the output of each press represents a distinct approach to printing problems. Morris, the father of the revival, aimed at recapturing the spirit of craftsmanship found in the earliest printing, but his most lasting contribution was his demonstration of the vital force a great and dynamic personality can impart even to so mechanical a craft as printing. Hornby, with impeccable taste and steadfast perspective, actually brought the flavor of the best in fifteenth-century work to modern times.

Both of these men chose decoration in pictorial elements. Cobden-Sanderson, on the other hand, believed in the severe beauty of perfect proportion. Though he granted that illustrative material has a place in books, and postulated strict rules for the way it should be handled, his own printing omitted it. His aim was not brilliance or magnificence but uncompromising symmetry and finish, through—in his own words—"the simple arrangement of the whole book, as a whole, . . . rather than by the addition and splendour of applied ornament."

This edition of the Bible is considered the masterpiece of the Doves Press. Five hundred copies were printed on paper and two on vellum. The type is a particularly crisp and faithful version of Jenson's fifteenth-century roman. It was cut in only one size, which was used in all of the half-hundred issues of the Press. When the Press was discontinued in 1916, the type and matrices were destroyed by Cobden-Sanderson to prevent their misuse.

**A**DAM: SETH: ENOS: AENAN, MASACACEEL, Jared, Henoch, Methusalah, Lamech, Noah, Sem, Ham, Japheth. » Die Kinder Japheth sind diese, Gomer, Magog, Madai, Javan, Thubal, Mesech, Thiras. Die Kinder aber Gomer sind, Ascanas, Kiphat, Thogarma. Die Kinder Javan sind, Elisa, Tharsisa, Chitim, Dodanim. » Die Kinder Ham sind, Chus, Mizraim, Put, Canaan. Die Kinder aber Chus sind, Seba, Hevila, Sabtha, Ragema, Sabthecha. Die Kinder aber Ragema sind, Scheba und Dedan. Chus aber zeuget Nimrod, der fieng an gewaltig zu sein auff Erden. Mizraim zeuget Ludim, Ananim, Lehabim, Naphthuhim, Pathrussim, Casluhim, von welchen sind auskomen die Philistim und Caphthorim. Canaan aber zeuget Sidon seinen ersten son, Heth, Jebusi, Amori, Girgosi, Hevi, Arki, Sini, Arwadi, Zemari und Hemathi. » Die Kinder Sem sind diese, Elam, Assur, Arphachsad, Lud, Aram, Uz, Hul, Gether und Masch. Arphachsad aber zeuget Salah, Salah zeuget Eber. Eber aber wurden zween Söhne geboren, der eine hies Peleg, darumb, das zu seiner zeit das Land zurtheilet ward, und sein bruder hies Jaktan. Jaktan aber zeuget Almodad, Saleph, Hazarmaveth, Jarah, Hadoram, Ufal, Dipla, Ebal, Abimael, Scheba, Ophir, Hevila und Jobab, Das sind alle Kinder Jaktan. Sem, Arphachsad, Salah, Eber, Peleg, Regu, Serug, Nahor, Tharah, Abram, das ist Abraham. » Die Kinder aber Abraham sind, Isaac und Ismael. Dis ist jr Geschlecht, Der erste son Ismaels, Nebaioth, Kedar, Adbeel, Mibsam, Misma, Duma, Masa, Hadad, Thema, Jethur, Naphis, Kedma. Das sind die Kinder Ismaels. » Die Kinder aber Ketura des Rebsteibs Abraham, die gebar Simran, Jaktan, Medan, Midian, Jesbaß, Suah. Aber die Kinder Jaktan sind, Scheba und Dedan. Und die Kinder Midian sind Ephra, Ephra, Henoch, Abida, Eldaa. Dis sind alle Kinder der Ketura. » Abraham zeuget Isaac, Die Kinder aber Isaac sind, Esau und Israel. Die Kinder Esau sind, Eliphaz, Reguel, Jeus, Jaelam, Korah. Die Kinder Eliphaz sind, Theman, Omar, Sephi, Gaetham, Kenas, Thimna, Amaleß. Die Kinder Reguel sind, Nahath, Serah, Samma und Misa. » Die Kinder Seir sind, Lothan, Sobal, Zibeon, Ana, Dison, Ezer, Disan. Die Kinder Lothan sind, Hori, Homam, Und Thimna war ein Schwester Lothan. Die Kinder Sobal sind, Alian, Manahath, Ebal, Sephi, Onam. Die Kinder Zibeon sind,

1. Chronica 1, 1-40



## 8. *The Bremer Bible*, 1926-28

Among the monumental printings of the Bible the Bremer Press edition of the Lutheran version ranks high. Its format, design, and execution combine to make it one of the most distinguished of modern printed books. The occasion for the edition was the 400th anniversary of the completion of Luther's translation. Professor Carl von Kraus prepared the text, basing it on the edition of 1545, the last to appear in Luther's lifetime, but with collations of a dozen early editions.

For the Bremer edition a special black-letter type was cut which was designed "to render the force of expression, the conciseness, and euphony of Luther's language, and at the same time to express by the compactness of the page the stately character of the Bible." The only decorative features are the titles and initials drawn by Anna Simons, pupil of the English calligrapher Edward Johnston. Of the edition 365 copies were printed at a subscription price of \$3 10.

The Bremer Press was founded in Bremen in 1911 by Ludwig Wolde and Willi Wiegand "to liberate immortal works from the commonplace form of everyday use, and to make them once more by the art of typography a living embodiment of their content." In these ideals the Press was avowedly following the precepts of William Morris and Cobden-Sanderson. Books were issued in 1913 and 1914. After an interval during World War I work was resumed at Tölz in 1919, and in 1921 the Press removed to Munich.

There a folio series of great books was inaugurated, upon which the principal reputation of the Bremer Press rests. The Bible is part of that series, which also includes works of Homer, St. Augustine, and Dante. All were printed in limited editions, from hand-set type, on hand presses, and with types that were designed especially for the Press.

This Bremer Bible was thus the result of a conscious effort to recapture the dignity and traditional spirit of early typography. To understand the factors that lay behind this effort, one must recall the numerous influences toward "functionalism" which had developed in Germany and elsewhere following the Morris revival. Such movements invariably bring reaction, and by the late 1920's many private and personal presses were already vigorously dedicated to protesting the "modern" school of printing. Stately volumes in the antique manner such as this Bremer Bible were the result. (See also item 19.)

## Thanksgiving Day

*The Gospel. St. Matthew v. 43.*

**J**ESUS said, Ye have heard that it hath been said, Thou shalt love thy neighbour, and hate thine enemy. But I say unto you, Love your enemies, bless them that curse you, do good to them that hate you, and pray for them which despitefully use you, and persecute you, that ye may be the children of your Father which is in heaven: for he maketh his sun to rise on the evil and on the good, and sendeth rain on the just and on the unjust. For if ye love them which love you, what reward have ye? do not even the publicans the same? And if ye salute your brethren only, what do ye more than others? do not even the publicans so? Be ye therefore perfect, even as your Father which is in heaven is perfect.

### Thanksgiving Day.

*¶ Instead of the Venite, the following shall be said or sung.*

**O**PRAISE the LORD, for it is a good thing to sing praises unto our God; \* yea, a joyful and pleasant thing it is to be thankful.

The LORD doth build up Jerusalem, \* and gather together the outcasts of Israel.

He healeth those that are broken in heart, \* and giveth medicine to heal their sickness.

O sing unto the LORD with thanksgiving, \* sing praises upon the harp unto our God:

Who covereth the heaven with clouds, and prepareth rain for the earth, \* and maketh the grass to grow upon the mountains, and herb for the use of men;

Who giveth fodder unto the cattle, \* and feedeth the young ravens that call upon him.

Praise the LORD, O Jerusalem, \* praise thy God, O Sion.

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## Thanksgiving Day

For he hath made fast the bars of thy gates, \* and hath blessed thy children within thee.

He maketh peace in thy borders, \* and filleth thee with the flour of wheat.

Glory be to the Father, and to the Son, \* and to the Holy Ghost;

As it was in the beginning, is now, and ever shall be, \* world without end. Amen.

*The Collect.*

**O** MOST merciful Father, who hast blessed the labours of the husbandman in the return of the fruits of the earth; We give thee humble and hearty thanks for this thy bounty, beseeching thee to continue thy loving-kindness to us, that our land may still yield her increase, to thy glory and our comfort; through Jesus Christ our Lord. Amen.

*The Epistle. St. James i. 16.*

**D**O not err, my beloved brethren. Every good gift and every perfect gift is from above, and cometh down from the Father of lights, with whom is no variableness, neither shadow of turning. Of his own will begat he us with the word of truth, that we should be a kind of firstfruits of his creatures. Wherefore, my beloved brethren, let every man be swift to hear, slow to speak, slow to wrath: for the wrath of man worketh not the righteousness of God. Wherefore lay apart all filthiness and superfluity of naughtiness, and receive with meekness the engrafted word, which is able to save your souls. But be ye doers of the word, and not hearers only, deceiving your own selves. For if any be a hearer of the word, and not a doer, he is like unto a man beholding his natural face in a glass: for he beholdeth himself, and goeth his way, and straightway forgetteth what manner of man he was. But whose looketh into the perfect

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PLATE IX.

THE BOOK OF COMMON PRAYER

Boston: D. B. Updike, The Merrymount Press, 1928-30

## 9. *The Book of Common Prayer, 1930*

This Book of Common Prayer is accounted one of the finest volumes produced in America. Some critics consider it second to none. Daniel Berkeley Updike, the designer, is rated among the foremost American typographers of the twentieth century. The output of his Merrymount Press for more than half a century was the strongest continuous influence for the improvement of printing in the United States.

When this prayer book was in the planning stage, four printers were invited by J. Pierpont Morgan, who bore the expense of the edition, to prepare specimen pages. The Updike specimen was approved. The type face selected was "Janson," a modern recutting of a well-proportioned seventeenth-century Dutch letter. Work began in 1928 and was completed in the autumn of 1930. Five hundred copies were printed on paper and five on vellum, for distribution to all dioceses and missionary jurisdictions of the Episcopal Church, as well as to certain dignitaries.

The Merrymount Press "began," as Updike puts it, in 1893, as an office for advisory service in typographical problems. The actual printing at first was purchased elsewhere. Although influenced in early days by William Morris, Updike soon developed the qualities that came to be the hallmark of his work: simplicity of style, restraint in decoration, and a wonderful ability to organize a book into typographic unity. Although the Press turned out every sort of job from advertising leaflet to this monumental prayer book, Updike's services were sought particularly for ecclesiastical and scholarly printing. The most important contribution from his own pen is *Printing Types: Their History, Forms, and Use* (first printed in 1922).

Max Farrand, former Director of the Huntington Library, assembled a virtually complete collection of Merrymount Press books which he presented to the Library in 1935. Updike's death occurred in 1941, and although the Press was continued for seven years under the able direction of John Bianchi, it was closed in 1948. The splendid Merrymount Press reference collection and the official file of its imprints were subsequently acquired for the Huntington Library, which thus has become the principal repository of the work of D. B. Updike.

# The Second Book of the CHRONICLES

## CHAPTER I

AND Solomon the son of David was strengthened in his kingdom, and the Lord his God was with him, and magnified him exceedingly. ¶ Then Solomon spake unto all Israel, to the captains of thousands and of hundreds, and to the judges, and to every governor in all Israel, the chief of the fathers. ¶ So Solomon, and all the congregation with him, went to the high place that was at Gibeon: for there was the tabernacle of the congregation of God, which Moses the servant of the Lord had made in the wilderness. ¶ But the ark of God had David brought up from Kirjath-jearim in the place which David had prepared for it: for he had pitched a tent for it at Jerusalem. ¶ Moreover the brazen altar, that Bezalel the son of Uri, the son of Huri, had made, he put before the tabernacle of the Lord: and Solomon and the congregation sought unto it. ¶ And Solomon went up thither in the brazen altar before the Lord, which was at the tabernacle of the congregation, and offered a thousand burnt offerings upon it.

¶ In that night did God appear unto Solomon, and said unto him, Ask what I shall give thee. ¶ And Solomon said unto God, Thou hast showed great mercy unto David my father, and hast made me to reign in his stead. ¶ Now, O Lord God, let thy promise unto David my father be established: for thou hast made me king over a people like the dust of the earth in multitude. ¶ Give me now wisdom and knowledge, that I may go out and come in before this people: for who can judge this thy people, that is so great? ¶ And God said to Solomon, Because this was in thine heart, and thou hast not asked riches, wealth, or honour, nor the life of thine enemies, neither yet hast asked long life: but hast asked wisdom and knowledge for thyself, that thou mayest judge thy people, even when I have made thee king:

¶ I will give thee wisdom and knowledge, and I will give thee riches, and wealth, and honour, such as none of the kings have had that have been before thee, neither shall there any after thee have the like.

¶ Then Solomon came from his journey to the high place that was at Gibeon to Jerusalem, from before the tabernacle of the congregation, and reigned over Israel. ¶ And Solomon gathered chariots and horsemen: and he had a thousand and four hundred chariots, and twelve thousand horsemen, which he placed in the suburbs round about Jerusalem. ¶ And the king made silver and gold at Jerusalem as plentiful as stones, and cedar trees made he as the acorn trees that are in the vale for abundance. ¶ And Solomon had horses brought out of Egypt, and linen yarn: the king's merchants received the linen yarn at a price. ¶ And they fetched up, and brought forth out of Egypt a chariot for six hundred shekels of silver, and an horse for an hundred and fifty: and so brought they out horses for all the kings of the Hittites, and for the kings of Syria, by their means.

## CHAPTER 2

AND Solomon determined to build an house for the name of the Lord, and an house for his kingdom. ¶ And Solomon told out three-score and ten thousand men to bear burdens, and three-score thousand to be in the mountain, and three thousand and six hundred to oversee them.

¶ And Solomon sent to Huram the king of Tyre, saying, As thou hast dealt with David my father, and hast sent him orders to build him an house to dwell therein, even so deal with me. ¶ Behold, I build an house in the name of the Lord my God, to dedicate it to him, and to burn before him sweet incense, and for the continual shewbread, and for the burnt offerings

## II Chronicles

## Chapter 3

morning and evening, on the sabbaths, and on the new moons, and on the solemn feasts of the Lord our God. This is an ordinance for ever to Israel. ¶ And the house which I build to thee: for great is our God above all gods. ¶ But who is able to build him an house, seeing the heaven and heaven of heavens cannot contain him? who am I, that I should build him an house, says only to burn sacrifice before him? ¶ Send me now therefore a man cunning to work in gold, and in silver, and in brass, and in iron, and in purple, and crimson, and blue, and that can skill to grave with the cunning men that are with me in Judah and in Jerusalem, whom David my father did provide. ¶ Send me also cedar trees, fir trees, and algum trees, out of Lebanon: for I know that thy servants can skill to cut timber in Lebanon: and behold, my servants shall be with thy servants. ¶ Even to prepare my timber in abundance: for the house which I am about to build shall be wonderful great. ¶ And, behold, I will give in thy servants, the hewers that cut timber, twenty thousand measures of beason wheat, and twenty thousand measures of barley, and twenty thousand baths of wine, and twenty thousand baths of oil.

¶ Then Huram the king of Tyre answered in writing, which he sent to Solomon, Because the Lord hath loved his people, he hath made thee king over them. ¶ Huram said moreover, Blessed be the Lord God of Israel, that made heaven and earth, who hath given to David the king a wise son, endued with prudence, and understanding, that might build an house for the Lord, and an house for his kingdom. ¶ And now I have sent a young man, cunning, with understanding, of Huram my father's. ¶ The son of a woman of the daughters of Dan, and his father was a man of Tyre, skilled to work in gold, and in silver, in brass, in iron, in stone, and in timber, in purple, in blue, and in fine linen, and in crimson; also to grave my manner of graving, and to find out every device which shall be put in him, with the cunning men, and with the cunning men of my land David thy father. ¶ Now therefore the wheat, and the barley, the oil, and the wine, which my lord hath spoken of, let him send unto his servants: ¶ And we will cut wood out of Lebanon, as much as thou shalt need: and we will bring it

to thee in fleets by sea to Joppa: and thou shalt carry it up to Jerusalem.

¶ And Solomon numbered all the strangers that were in the land of Israel, after the numbering wherewith David his father had numbered them, and they were found an hundred and fifty thousand and three thousand and six hundred. ¶ And he set three-score and ten thousand of them to be hewers of burdens, and fourscore thousand to be hewers in the mountains, and three thousand and six hundred overseers to set the people a work.

## CHAPTER 3

THUS Solomon began to build the house of the Lord at Jerusalem in mount Moriah, where the Lord appeared unto David his father, in the place that David had prepared in the threshingfloor of Ornan the Jebusite. ¶ And he began to build in the second day of the second month, in the fourth year of his reign.

¶ Now these are the things wherewith Solomon was instructed for the building of the house of God. The length by cubits after the first measure was threescore cubits, and the breadth twenty cubits. ¶ And the porch that was in the front of the house, the length of it was according to the breadth of the house, twenty cubits, and the height was in breadth and twenty: and he overlaid it within with pure gold. ¶ And the greater house he coiled with fir tree, which he overlaid with fine gold, and set thereon palm trees and chenas. ¶ And he grained the house with precious stones for beauty: and the gold was gold of Parvaim. ¶ He overlaid also the house, the beams, the posts, and the walls thereof, and the doors thereof, with gold; and grained cherubims on the walls. ¶ And he made the most holy house, the length whereof was according to the breadth of the house, twenty cubits, and the breadth thereof twenty cubits: and he overlaid it with fine gold, amounting to six hundred talents. ¶ And the weight of the nails was fifty shekels of gold. ¶ And he overlaid the upper chamber with gold. ¶ And in the most holy house he made two cherubims of wrought work, and overlaid them with gold.

¶ And the wings of the cherubims were twenty cubits long: one wing of the one cherub was five cubits, reaching to the wall of the

## 10. *The Oxford Lectern Bible, 1935*

The Oxford Lectern Bible is the masterpiece of Bruce Rogers, one of the great typographers, and the noblest printing of the English Bible since Baskerville's. The following is based upon Rogers' account of its making.

When King George V wanted a pulpit Bible for presentation to the Memorial Church at Ypres, nothing in print seemed to his librarian handsome enough for the purpose. The head of the Oxford University Press decided to plan a new Bible "that should, in its arrangement, combine practicality as a pulpit book with beauty as a specimen of printing." Those consulted suggested the use of the "Centaur" type, then approaching completion at the Monotype works in England, and, as Rogers, its designer, was then sojourning there, he was summoned as adviser. The stipulations were that the book was to be a folio and was not to exceed 1,250 pages. The text was to be the King James Authorized Version.

Rogers decided that the Bible should be set in a large type (perhaps 22-point), but he was not convinced that Centaur was the logical choice. (This was Rogers' version of the very fine roman letter which had been designed by Nicolas Jenson of Venice in 1470. Rogers' design adapted the letters with regard for their use in English rather than Latin, but some doubt may have lingered as to the ultimate suitability of the font for the Bible text.) Trial pages were set in different type faces and sizes until a setting was found that met all requirements. This necessitated a modification of Centaur to permit casting the 22-point face on a 19-point body. Closer spacing, richer color, increased legibility, and fewer word divisions at the ends of lines were the results. Rogers at first planned to use decorative initials at the beginning of each book, but ultimately settled on "the simplest kind of Renaissance capitals, which rely upon size and proportion for any decorative value they may have."

When the plan of the book was complete, Rogers still felt that the margins left something to be desired. Accordingly, he persuaded Humphrey Milford, head of the Press, to issue 200 special copies on Batchelor's hand-made paper, in addition to the regular printing of 1,000 copies on smaller paper made at the Wolvercote Mill. The Huntington copy is of the special issue.



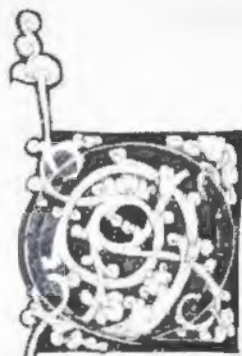
## HISTORY AND SCIENCE

**E**XILED from Mainz after 1462, when religious rivalry disrupted industry there, printers sought working locations in other countries. With its geographical spread, printing also broadened in its scope and technique. Whereas Germany had excelled in the publication of religious and legal books in which gothic types were ordinarily used, historical and scientific books began to appear in numbers, and there was a marked trend toward greater use of roman type. Italy, the second home of the new craft, made the most significant advances in this direction and, in fact, Venice speedily became the center of the early book trade.

The development of the roman letter was aided by the fact that migrating printers seldom transported actual types. The spread of printing was, in reality, simply the spread of those who knew its secrets. It was easier and less expensive to start afresh in each locality than to carry massive equipment about, since anyone with the required knowledge could direct the construction of a press, and specifications for type punches and matrices could be followed by any metalworker. Since new type had to be made, it quite frequently was designed after the local writing style. Thus, in Italy, although the earliest printers were foreigners—such as Han, Sweynheym and Pannartz, and Jenson—the Italian preference for the humanistic letter form resulted in most of the important early developments that have culminated in the familiar roman types of today.

Works of history and science are here grouped together; but the reasons behind monumental typography in exemplars of the two categories are not necessarily identical. In historical works it is usually the grandeur of the text or its subject which inspires grandeur of format. In works of science, on the other hand, the purely practical need for large plates may dictate the use of large types, generous spacing, and especially ample margins—all factors that draw out the designer's fuller typographic capabilities.





**Q**UOD AB INITIO TOTIVS HVIVS INTER-  
pretandi munus aīo cōstituissem religiosissime pater  
alfatim ut extimo superioribus tribus opusculis absol-  
uerā. Nā cū de nostra instituta ex gētiliū legibus clariora  
firmiora sanctioraq; demonstrare; & sanctumoniā istā tuā  
pro mea inte. obseruantia; multorūq; desiderio ex cele-  
brata ipsa passim Lygurgi sapientia ad mirabiliorem  
decreuissem ostendere : iam cumulare satis proposito  
nostro feceram. Sed cum tardius libratus quē fuisset

interpretatus referret in codicem : & ego interea temporis numē Pompili uitā  
percurissem dignā & ipsa; res uisa est : quā laudā redderem. Nam de regem  
hunc uelut ex eo iudicio plane cognoscens : quod incalce huiusce uitę posita est  
Lygurgo ipsi Plutarchus comparans iungit : & uir preterea cum prisca sapiētia  
prētantissimus : tam unus omnium ea tempestate religiosissimus fuit. Quiquē  
non ambitione non fraude non insidiis principatū acquisiuit : sed quęstus ro-  
gatusq; uix admisit. Quę cum apud ipsum Plutarchum legerē : mihi in mēte  
uenit singularis animi tui in audita modestia : qui omne dignitatis & honoris  
gradum ita pro summis tuis diuinisq; uirtutibus adeptus predicans : ut non  
ad illum inuitatus solum : sed precibus fatigatus ac plane coactus fuens. Quid  
uita honesta pulchra. Quid summa religione beatus : Quę multi aut grandi  
pecunia aut nouis artibus honorū insignia occupant : ea ut in te neq; petentē  
neq; uolentē collata sunt. Id pro animi magnitudine summāq; sapiētia effecisti :  
ut magis absite aucta quā te auxisse dignitate iudicaretur. Qui famā sectatur  
ne attingit quidem : quippe quē illum fugiat : ut umbra corpus subsequens.  
Qui autē famam fugit hunc ea tandem sectatur atq; cōplectitur : nec enim uir/  
tutem non hanc uirtus insequitur. Itaq; cum de ipse pater amplissime Numę  
instar urbes atq; hominū consilia deserēs : heremo abditus : deūq; cōtēplans :  
famā fugeres atq; conterneres : fama illustrior factus es. Sed quę ad imorta-  
lis laudes tuas attinent alio tempore cōmodius differēt. Nunc quę de numā  
illo per scripta sunt audiamus Vale



**S**IT AVTEM DE NUME REGIS TEMPORI-  
bus quibus exstent : per magna discentio : cū dē in hunc  
ab initio scēmata delata plane uideantur. Sed Clodius qui-  
dam in temporū argumēto : sic enim ferme liber inscriptus  
est : assueuerat prisca illas inscriptiones in Celtis urbis  
Cladibus perisse : quę uero nūc uidentur falso quosdā per  
uiros cōpositas quibuscūq; grauitatos : qui priores gentes  
illustrissimasq; familias ex nihil ad se pertinentibus occupas-  
set. Cū igitur narretur Numā Pythagore auditore fuisse. Alii quidē omnino  
putant nihil gręq; discipline Numā attigisse : sed uel natura illum uoluisse : &



## II. *The Han Plutarch*, ca. 1471

This edition of the *Parallel Lives* of Plutarch (ca. A.D. 46-120) was printed about 1471 by Ulrich Han, a native of Ingolstadt, in Germany, who had set up a press in Rome in 1467. As in the case of his rivals in that city, Sweynheym and Pannartz, he received encouragement from Cardinal Turrecremata, whose book *Meditationes* was the earliest issue of his press.

The text of this Plutarch was edited by Joannes Antonius Campanus (1427-77), a man learned not only in religious literature (he was Bishop of Crotona and later of Teramo) but also in the classics. He took great interest in the new craft of printing, as did many other leading scholars of the time, and he is said to have rendered Han valuable assistance by serving as his "press corrector."

The Huntington copy of the work is a fine specimen of Han's craftsmanship and contains splendid illuminations in the style then popular in Italy, featuring delicate tracery of conventionalized vines, leaves, and flowers. All during the Middle Ages book illumination had been an important art form—if not, indeed, the principal one. Although the coming of printing had doomed it as a general method of book decoration, some printers at the time this edition of Plutarch was produced still adhered to the practice of leaving large clear spaces for the illuminator to fill with his hand-painted colored initials.

The type from which this volume was printed—an early version of roman—was the third in order of production of four which the press owned. Though perhaps appearing to modern eyes indifferently designed and unevenly cast, it has distinct merit. In mass—that is to say, considered in relation to the whole page rather than as individual letters—the type is colorful and pleasant, and its variations of shading give it qualities of readability not possessed by many of the more finished roman letters that followed it. Close study of the pages will reveal certain thin vertical lines used to set off phrases of the text. In 1471 punctuation was still far from being conventionalized, and scribes and early printers sometimes used these "virgules" as we now use commas.

The Han Plutarch is usually credited with being the *editio princeps*, although the Strassburg printer Adolf Rusch published an edition about the same time. (Both are undated.) The Huntington Library owns both printings.



## 12. *The Jenson Pliny*, 1472

Of the many writings of Pliny (A.D. 23-79) only his *Natural History* has survived. This early attempt at a systematic account of the phenomena of astronomy, geography, botany, zoology, etc. is valued today not so much for its array of data as for its significance as a document in the history of man's struggle for orderly knowledge. For hundreds of years Pliny's meticulous record of fact and fable, experiment and guess, truth and theory, was the standard authority for students of natural science. Its wide popularity during the Middle Ages is evidenced by the numerous manuscripts of the text that are still extant, dating back as far as the eighth or ninth century. With the invention of printing—fourteen centuries after it was written—it became an immediate "best seller"; the Huntington Library has twelve editions issued in the thirty years between 1469 and 1500.

The edition chosen for inclusion in this group of great books was printed by Nicolas Jenson at Venice in 1472. It was not the first printing, having been preceded by Johann de Spira's 1469 edition; nor was it necessarily the most beautiful or scholarly. But, as a production of Jenson's press, it exemplifies the work of a printer who stands with Gutenberg and Aldus Manutius in the early development of a craft that was destined to become a keystone in the advancement of human knowledge.

Jenson is chiefly remembered for his beautiful design of the roman alphabet, which he based on the humanistic handwriting of the period. His letter, with its evenness of stroke, its pleasing roundness, its sureness of form, invariably induces a sense of satisfaction in modern observers; one feels instinctively that it is the ideal representation of the alphabet—deft, clean, graceful.

Many modern recuttings have been made of this type, including versions by Cobden-Sanderson and William Morris. Some of the renditions are too mechanically precise, thus losing the charm of Jenson's letter, which escaped tiring monotones through the slight imperfections of the individual type pieces that casting methods of his day rendered unavoidable. One of the later—and best—of modern recuttings is Bruce Rogers' "Centaur," which achieves the interest and color of the original by judicious modifications in details of shape and weight. (See item 10.)

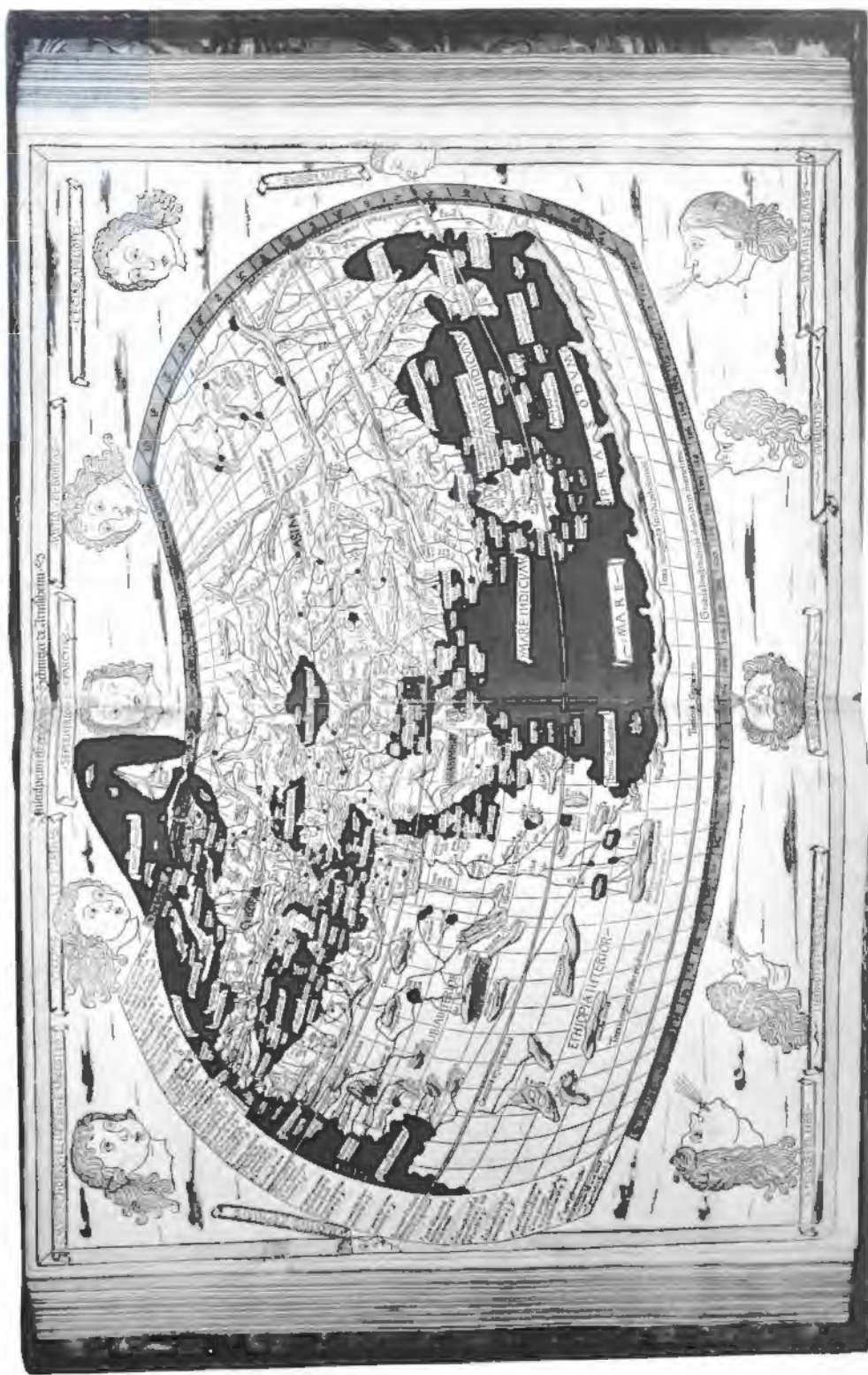


PLATE XIII.

PTOLEMAEUS. COSMOGRAPHIA  
Ubi: Leonard Holle, 1482

### 13. *The Ulm Ptolemy*, 1482

Ptolemy's work, composed about A.D. 150, not only represents the extent of geographical knowledge in classical times; it remained for more than fourteen centuries (or until the time of Mercator) the standard compendium. In the manuscript era it was copied and recopied—forty-odd manuscripts still exist (one is in the Huntington Library)—and from 1475 to the end of the sixteenth century it was reprinted more than fifty times. Often the editors improved or added to the text. In this Ulm edition, for example, is a representation of Greenland ("Engronclant"), the first time any part of the Western Hemisphere had been included in an atlas.

Little is known about Ptolemy except that he lived in or near Alexandria, Egypt, in the second century A.D. and that he made observations and wrote treatises which by setting forth a system of the universe profoundly affected medieval thought and conditioned the opinions of learned men for more than fourteen hundred years. The geography was translated into Arabic, and later this Latin version was made by Enimmanuel Chrysoloras and his pupil, Jacobus Angelus, and dedicated in 1410 to Pope Alexander V. Curiously enough, the text was not turned into English until 1932, when the New York Public Library issued, in handsome form, a translation by Edward L. Stevenson, together with a facsimile of its important Ebner manuscript of about 1460.

The Ulm edition is particularly esteemed by scholars for its series of thirty-two maps—up to that time the largest number to appear. The maps, revised by the editor, are in some respects only approximations. In the world map here reproduced may be seen the exaggerated elongation of the Mediterranean and the indefinite extension of Africa to the southwest and east. This map is signed by "Iohannem Schnitzer de Armszheim," who probably cut all of the wood blocks for the maps.

Bibliophiles rank this book as one of the finest of German incunabula. It is the only volume in which the printer, Leonard Holle, used his attractive transitional roman-gothic letter, which later served as a model for the second special type cut for the Ashendene Press—known as the "Ptolemy" type.





PLATE XIV.

MERCATOR. ATLAS  
*Amsterdam: Henry Hondius and John Johnson, 1636*

## 14. *The Mercator-Hondius Atlas, 1636*

The sixteenth century was a golden age of cartography, and Gerard Mercator was its greatest figure. A distinguished contemporary and lifelong friend, Abraham Ortelius, styled him "the Ptolemy of our time," and A. E. Nordenskiöld, a modern authority, pronounces him "unsurpassed in the history of cartography since the time of Ptolemy."

Born in Rupelmonde, near Antwerp, Mercator received a thorough education at the University of Louvain. When required to earn a livelihood, he began the manufacture of mathematical instruments of remarkable accuracy. Map making, at first a side line, became his main interest. He advanced the method of transferring areas from the spherical surface of a globe to the flat surface of a sheet, by what is known as "Mercator's projection."

Mercator devoted the last ten years of his life to producing the first collection of maps bearing the name "atlas." This was issued in 1595, a few months after his death. About the turn of the century, the copperplates of all the Mercator maps and charts were purchased by his son-in-law, Jodocus Hondius, also a noted map maker, who had been a type founder, instrument maker, and cartographer in London before joining Mercator in Amsterdam. Hondius died in 1611 at the age of forty-eight and was succeeded by his son Henry. In the seventy-five years following 1595, fifty editions of Mercator's work were issued, in Latin, German, French, Dutch, and English.

This English translation by Henry Hexham was published in Amsterdam by Henry Hondius and John Johnson in 1636. It contains twenty maps of the British Isles and twenty-two maps relating to the New World. The book, which is printed on unusually strong paper, proclaims itself "a great worke cloathed in a plaine rough stile . . . to eternize . . . [the] living memorie [of Mercator and Hondius]."

Atlases are not necessarily objects of typographical beauty, as this one is, but there is about them something which most people find irresistible. And certainly the development of the technique of copperplate engraving to the point where large-scale, double-page folio maps could be printed marked a long stride forward in the art of the book.



C. JULII CÆSARIS

Acto Cht.  
L. VII.  
U. C. Purr.  
D. C. C. L.

# COMMENTARIORUM

D E

## BELLO GALLICO

LIBER I.



ALLIA est omnis divisa in partes tres: <sup>6. l.</sup>  
Quarum unam, incolunt Belgæ; aliam, <sup>Pinx. G.</sup>  
Aquitani; tertiam, qui ipsorum lingua <sup>Pinx. G.</sup>  
Celtæ, nostra Galli appellantur. Hi om-  
nes lingua, institutis, legibus inter se dif-  
ferunt. Gallos ab Aquitanis Garumna  
flumen, a Belgis Matrona & Sequana

dividit. Horum omnium fortissimi sunt Belgæ: propterea  
quod a cultu atque humanitate Provinciæ longissime absunt;  
minimeque ad eos mercatores saepe comitant, atque ea,  
quæ ad effeminandos animos pertinent, \* important; <sup>\* ff. im-  
portant  
Proximæ  
nati.</sup>  
proximique sunt Germanis, qui trans Rhenum incolunt,  
quibuscum continenter bellum gerunt. Qua de causâ Hel-  
vetii quoque reliquos Gallos virtute præcedunt; quod fere  
A 2 quoti-

PLATE XV.

CAESAR. C. JULII CAESARIS QUAE EXTANT

London: Jacob Tonson, 1712



## 15. *The Tonson Caesar, 1712*

Much that Caesar wrote has been lost to the modern world; much that has been attributed to his pen is now questioned. Only *The Gallic War*—his account of operations in trans-Alpine Europe in the defense and enlargement of the Roman Empire, before he “crossed the Rubicon” to add supremacy in politics to his military fame—is generally agreed to be certainly his own composition. Even parts of that may possibly have been written by other hands, and some authorities believe that the *Commentaries* were prepared from reports and dispatches sent to Rome during the actual conquests.

Whatever one may now think of Caesar’s use of his power, his ability to gain it remains unassailable. The plausible argument has been advanced that he first circulated his *Commentaries* to bolster his popularity by drawing attention to his many feats of strategy and statesmanship. Whether or not that be true, such an end must have been admirably served by the accounts which, with their careful phrasing, occasional excursions into rhetoric, and general lack of technical detail, comprised a lucid and interesting narrative for the contemporary layman.

This edition, published by Jacob Tonson at London in 1712, includes all the work then known or supposed to have been written by Caesar, with the scholarly annotations of Samuel Clarke. The text is illustrated with eighty-seven full-page and double-page copperplates and maps and is decorated by an abundance of engraved chapter headpieces, vignettes, and initials. William Thomas Lowndes, eminent bibliographer of the early nineteenth century, described the edition as “the most sumptuous classical work which . . . [England] has produced.”

Jacob Tonson was the first of a family of publishers prominent in the London book trade for nearly a century. Although his *Caesar* achieved elegance mainly through profuse adornment, the typography nevertheless has qualities of stateliness and dignity which set the book far above the usual product of the time and place. In these qualities, it foreshadows the profound improvements in the design of type and format which William Caslon and John Baskerville were to bring to English printing in the succeeding decades. It is not too much to say that Tonson’s work marks an important milestone in England’s progress toward impressive typography—a field in which she has never surrendered her eminence.



## 16. *The Ibarra Sallust, 1772*

The eighteenth century was in many respects a curious admixture of archaism and progress. Printing machinery and techniques had undergone no basic changes since Gutenberg's time, but some printers at least were learning to make better use of them. There was a resurgence of respect for the classical spirit—in, for example, its relation to the design of letters—but a strong urge toward experimentation was at the same time bringing about some remarkably "modern" expressions in type design and book format.

Joaquín Ibarra (1725-85) was the great Spanish protagonist of the "classical" approach to book design. He was strongly influenced by the spectacular achievements of Baskerville in England, Bodoni in Italy, and Didot in France. This volume, a translation into Spanish of Sallust's *Conspiracy of Catiline* and *The War of Jugurtha*, is perhaps Ibarra's greatest masterpiece.

Unlike his colleagues abroad, Ibarra did not design his own types. The beautiful calligraphic italic used for the Spanish text (the original Latin is given in roman letters at the bottom of each page) was designed and cast at the Madrid foundry of Antonio Espinosa. Ibarra did, however, manufacture his own inks, in this case a particularly glistening product, and he made use of Baskerville's trick of hot-pressing his printed sheets for greater brilliance.

The book rapidly became famous abroad as well as within Spain. This was partially due to the fact that the one hundred and twenty large-paper copies which had been printed for the translator, the Infante Don Gabriel Antonio de Borbon, second son of the King, Carlos III, were presented to celebrities all over Europe. Benjamin Franklin, at that time the American envoy to the French court, received one, and he was high in his praise of Ibarra's achievement. It is noteworthy that printers as well as connoisseurs went out of their way to acknowledge Ibarra's masterpiece.

Most of Ibarra's other work—he was Carlos III's court printer—tends toward the pedestrian, but in this Sallust and in his equally famous "Academy Edition" of *Don Quixote*, 1780, he reached a peak that has assured him prominence among the great printers of all time—not only in his own country, but in all of Europe.



PLATE XVII.

PIRANESI. LE ANTICHITÀ ROMANE  
 Rome: Stamperia Salomoni, 1784-87

## 17. *Piranesi's Roman Antiquities*, 1784-87

The quickened interest in all things classical which characterized much of the eighteenth century, affecting tastes and styles generally and typographical design especially, was strongly influenced by the work of research and delineation of the Venetian architect Giovanni Battista Piranesi (1720-78). The complete set of Piranesi's works, of which *Roman Antiquities* is a four-volume series, constitutes one of the monuments of black-and-white art and one of the chief records of Roman architecture.

Piranesi first visited Rome in 1740 and later returned to establish himself there as an etcher and publisher of plates of the antiquities of Italy. He had studied etching and had worked in the shops of scene painters. The earliest dated work to bear his name as publisher appeared in 1748, and his output continued until his death. His two sons and daughter helped him in his work and went on with its publication after his death. Piranesi's plates, to the number of some 2,000, were collected and published in twenty-nine volumes at Paris, 1835-39.

The greatness of Piranesi's work is owing, in part, to the fact that, although he could be inventive, he never sought to color or enhance his renderings of authentic monuments by dwelling on false picturesqueness. Students have recognized the value of his plates as topographical records. Honest respect for factual representation and skill in choosing the vantage point of perspective enabled Piranesi to combine truth with artistry in a way that has made his architectural engravings outstanding for two centuries. Arthur M. Hind has said that Piranesi has "every title to be called the Rembrandt of architecture."

Piranesi's fame spread through Europe, and he became well known to traveling noblemen and connoisseurs who made the Grand Tour and purchased sets of his works. In keeping with the times, Piranesi accepted gifts from those to whom he dedicated his volumes. He has recorded that he received from the pope without expectation of return in the form of dedication a subsidy of 1,200 scudi (£300) toward the publication of the *Roman Antiquities* in 1756. Accordingly, when Lord Charlemont, to whom he intended to dedicate the four volumes, offered him only £50, he refused the honorarium and canceled the prepared frontispieces, which appeared however in early copies. In the 1784 edition a beautifully designed and executed plate addressed to Gustave III of Sweden was substituted.



PLATE XVIII.

AUDUBON. THE BIRDS OF AMERICA  
*London: Published by the Author, 1827-38*



## 18. *Audubon's Birds*, 1827-38

One of the most extraordinary books of modern times, in size, in scientific importance, and in interest to the layman, is the "Audubon Elephant Folio." Relatively few people have seen an original; having seen it, few are likely to forget it. The untrimmed plates measured  $39\frac{1}{2}$  by  $29\frac{1}{2}$  inches, slightly more than eight square feet. Audubon's plan was that these engravings of American birds should be of the exact dimensions of his life-size drawings. The plates are etchings, or combinations of etching, line engraving, drypoint, or aquatint. All the coloring was done by hand.

John James Audubon (1785-1851) was born at Les Cayes, Santo Domingo. At the age of four he was taken to France. By fifteen he had started a collection of his drawings of French birds, and in 1802-03 he studied under the celebrated artist Jacques Louis David. He came to America and settled near Philadelphia, pursuing his interest in nature. After a varied business career, with his portfolio of wild-life drawings constantly increasing, he attempted to secure a publisher, but, being unsuccessful in the United States, he went to England, where he was received with greater respect.

Audubon first commissioned William Home Lizars, an Edinburgh painter and engraver, to make the plates, and early in 1827 the five plates comprising the first installment of the publication appeared. The proposal was to issue each year five installments, each to contain five plates—in all, 400 plates. Each number was to cost two guineas. Instead of requiring sixteen years, the work was completed in less than twelve. It contained 435 plates, and the cost to subscribers in America was \$1,000. Probably less than 200 sets were made. After issuing ten plates, Lizars gave up the enterprise, and Audubon was forced to find another engraver. He selected Robert Havell, Jr., who, with his father as publisher, completed the series.

In addition to the "Elephant Folio" Audubon issued an American edition in seven octavo volumes between 1840 and 1844. In this version the plates are of course much reduced, but the work has the advantage of containing Audubon's descriptive notes and of a more scientific arrangement of the subjects. Audubon also published (in collaboration with John Bachman) *The Viviparous Quadrupeds of America*.

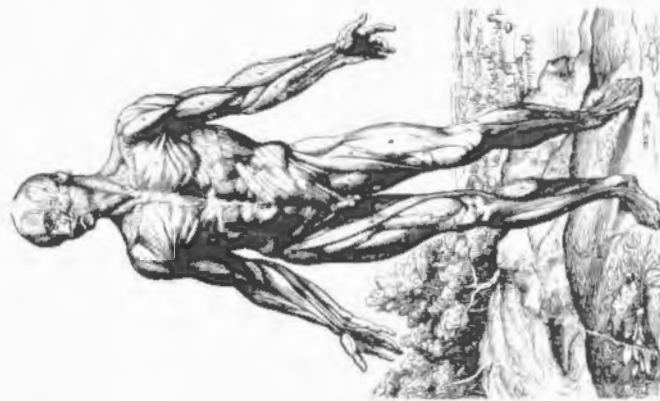
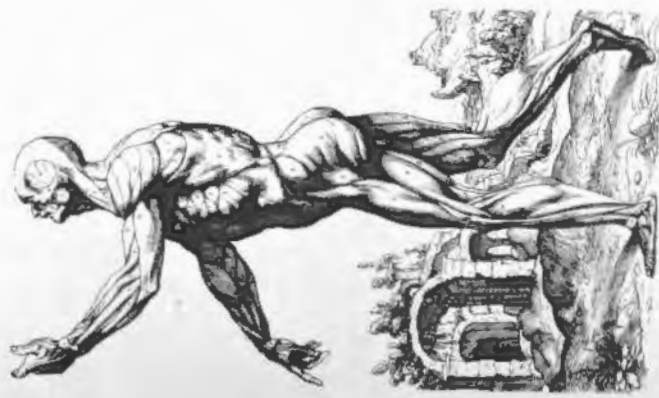


PLATE XIX.

VESALIUS. ICONES ANATOMICAЕ  
*Munich: Bremer Press, 1935*

## 19. *The Bremer Vesalius*, 1935

Andreas Vesalius lived for fifty years, from 1514 to 1564, and, at the age of twenty-four, became professor of surgery and anatomy at the University of Padua. When he made the amazing discovery that Galen, whose third-century writings were still being followed, had never dissected a human body, he decided to brave religious opposition and prejudice and gain first-hand knowledge. Attending his experiments was an artist (a pupil of Titian), known as Jan Calcar, who executed the drawings for the proposed publication.

The appearance of Vesalius' epoch-making book, in 1543, was met with a storm of abuse from a superstitious public and bigoted colleagues. Rebuffed, the author destroyed his manuscripts and accepted a post as court physician to Emperor Charles V. Not until 1561, when he received a copy of the *Observationes Anatomicae* of his favorite pupil, Gabriello Fallopio, did his interest in research revive. He was invited to resume his former chair at Padua but died before he could do so.

This monumental reprint of the *Icones Anatomicae* was undertaken by the Bremer Press in Munich and published in 1935 (under date of 1934) by the New York Academy of Medicine and the University of Munich. The edition consisted of 430 copies. A hand press was employed, and the volume was printed on a pure rag, handmade paper specially watermarked by the famous Zanders establishment in Holland. The type is one of the private fonts of the Press, designed by its director, Willi Wiegand. Fortunately, 222 of the original wood blocks were preserved in the Library of the University of Munich, and were lent for this printing; one more, a title-page wood block, was lent by the University of Louvain, and fifty plates were reproduced photographically from the original illustrations, since the blocks could not be traced. To many critics the quality of the impressions of the woodcuts in this modern edition surpasses even that of the edition of 1543.

With the publication of this masterpiece, the Bremer Press ceased operations. Its span of activity had lasted a quarter of a century, during which it had specialized in monumental editions. Many of them stressed the timeless qualities of ancient intellectual achievements, as well as the verities inherent in the artistry and craftsmanship of the early printers. (See also item 8.)



## LITERATURE

IMPRESSIVE size is frequently necessary in religious books that must be read from lecterns and in scientific publications which require large and detailed plates. Such considerations, however, seldom hold in the case of literary works in which magnitude of format usually implies an urge felt by a printer or client to match greatness of text with luxurious printing and embellishment. In this section, therefore, one would expect to find represented only ancient classics or authors whose works have been treasured for hundreds of years—and, indeed, with one exception, this is so. Walt Whitman's *Leaves of Grass* can scarcely be called a classic, but its place among the great in American letters is assured, and the monumental form given to the edition hereafter described is eminently fitting.

In almost every period of typography instances can be found of special or "de luxe" editions of favorite books issued for a small circle of bibliophiles. It is surprising that, notwithstanding the tremendous increase in the production of books, the size of these editions has varied little. Not many more than 200 copies were made of the Gutenberg Bible; about the same number of the special issue of the Oxford Lectern Bible supplied the bibliophile market. The average number of copies issued of the editions in the present section would be under 300. The significance of these special printings is not to be found in numbers, but rather in the persistent and consistent demand for books that represent the best that the combined resources of the machine and human skill can create.

It will be noticed that illustration has always played a dominant role in fine editions of belles-lettres—more, perhaps, than in any other of the categories here discussed. From the Florentine Dante of 1481 to the 1930 *Leaves of Grass*, only one book in the following series, the Bodoni Virgil of 1793, is without illustrations. That exception to so general a rule may be taken as significant. Bodoni was convinced, as were many other printers of his time and school, and as Cobden-Sanderson believed a century later, that there is a beauty in pure typography which can be released through proper expression, and which does not require the support of applied decoration and illustration.



# CANTO OCTAVO DELLA PRIMA CANTICA DI DANTE.

a O dico seguitando chassai prima:  
che noi fuimmo a pie dell'alta torre  
glochi nostri nandar fuo all'cima  
Per due fiammette che uedemmo porre:  
et un'altra dall'ungi render cenno:  
tanto ch' appena el potea lochio torre.

b Enche muti el canto: Nientedimeno anchora  
perfeuera nel quinto cerchio: doue giraua  
di: et accidioli si puniscono. Et dimostra co  
me per cenno facto dalla torre Venne phlegias et  
inbarhogli: et nauicando trouorono nella palude  
Phisippo argenti: et finalmente arriucrono alla cit  
ta di Dite. IO DICO Seguitando chassai prima.  
Possiamo semplicemente intendere: che l'autore  
uolendo conlegiare el principio di questo capitolo

chon la fine del precedente usi queste parole. Io dico seguitando nella narracion mia. Et nota che bene  
che disopra hauesti detto essere arriuato alla torre pure torna alquanto adietro chol parlare narrando i  
che prima che ui fuissi giunti uisidono el cenno facto in su la cima. Ma Giouanni boccaccio huomo et p  
doctrina et per coltumi: et per esser propinquo atempi di danche degno di fede/riserise hauere udito  
da Andrea figliuolo di lion poggio: et duna sorella di Danche: che poi che Danche insieme chon mester  
Vieri de cerchi fu facto rebelle della patria la moglie sua chiamata gemma innanzi che el tumulto popu  
lare gli corressi a chasa trafugo in luogo saluo le piu preuiose chof: et con quelle le scripture di Dan  
che. Dipoi dopo anni cinque o piu uolendo epla in nome di sua dose riuapere alcune possessioni del  
marito mando Andrea chon uno procuratore al luogo doue erano le scripture per trarne certi instru  
menti oportuni alla causa. El procuratore tra le scripture trouo un quadernetto dimano di Danche:  
nel quale erano scripti questi primi sette capitoli: et piacendogli gli porto a Dino dimesser Lambert  
tucco frescobaldi huomo licierato et exercitato in uersi toscani. Dino adunque non senza stupore ha  
uendo lecto si nobile principio acceso di gran cupidita: che lopera si finissi mando el quaderno in lunt  
giana al marchese Morello malfisani. Et per sue lettere lo prego dessi opera che Danche elquale in que  
gli tempi era appresso di lui fornissi lopera. fu chosa gratissima a Danche: elquale credendo questi ca  
pitoli esser periti chon molte altre chofe ch'erono state preda del popolo/Sera tolto dal proposito. Ma  
allhora rhuatogli: et persuaso dal marchese dilibero seguitare: Et ripigliando lamatera dote questo  
principio allottauo canto. IO DICO Seguitando lopera qua innanzi al mio exilio incominciata. Que  
sto dice el boccaccio huere udito da Andrea. Preterea aggiugne huere udito da ser Dino periti elqua  
le era stato familiarissimo di Danche lui essere stato el procuratore mandato dalla moglie: et lui: et  
non Andrea huere portato el quaderno a dino. Et finalmente dubita el boccaccio: che questo non sia  
uero: pche nel quinto capitolo inueste Cuccio sparire cose che furono tre anni dopo l'ualio di Danche:  
.f.i.



## 20. *The Florentine Dante*, 1481

Two of the major methods of pictorial duplication were known to the fifteenth-century craftsman—woodcuts, representing the relief-surface principle, and engravings, representing intaglio printing. With the earliest book publishers relief cuts had a natural advantage in that they could be locked up with the type and the whole matter, text and illustration alike, could be printed together. Engravings, on the other hand, though they figured to some extent in early printing, required specialized equipment and involved a specialized operation and were, therefore, an added expense.

This *Divine Comedy* of Dante Alighieri (1265-1321) was printed in the poet's native city, Florence, in 1481 by Nicolaus Laurentii. It is the first edition of Dante with the learned commentary of Christophorus Landinus; but its chief interest today lies in the fact that it is among the earliest books to contain engravings as illustrations, only two or three prior examples being known. The engravings are thought to have been made, though the evidence is slight, by Baccio Baldini, a Florentine goldsmith, after designs by Sandro Botticelli (1444-1510).

The printer had an ambitious if inadequately worked out plan for his publication. The printing of the text took account of the fact that the engravings would require separate impressions, and spaces to accommodate the plates were accordingly left at the beginnings of the cantos. When, however, the letterpress printing was complete and work on the engravings was begun, unforeseen difficulties apparently arose. Only the first two or three engravings were imprinted directly on the pages of the book. Thereafter, the illustrations were printed on separate slips of paper that were later pasted in their places.

There seem to have been other difficulties as well, some of which at any rate proved insurmountable to the printer. The series of engravings was never completed, and when the work was finally issued, it contained plates for only the first nineteen cantos of the *Inferno*, although spaces had been provided throughout the volume. Not all known copies have their full complement of engravings. The Huntington copy has the complete series of nineteen that are known to have been made, the first two of which are imprinted directly with the balance on tipped-in slips.

## FABLE XII.

LA COLOMBE ET LA FOURMI.

L'autre exemple est tiré d'animaux plus petits.  
 Le long d'un clair ruisseau bûvoit une Colombe:  
 Quand sur l'eau se penchant une Fourmi y tombe.  
 Et dans cet océan l'on eût vu la Fourmi  
 S'efforcer, mais en vain, de regagner la rive.  
 La Colombe aussi-tôt usé de charité.

Un brin d'herbe dans l'eau, par elle étant jeté,  
 Ce fut un promontoir où la Fourmi arrive.

Elle se sauve; & la-dessus

Passé un certain croquant qui marchoit les pieds nuds:  
 Ce croquant, par hazard, avoit une arbalète.

Dès qu'il voit l'Oiseau de Vénus,  
 Il se crut en son pot, & déjà lui fait fête.  
 Tard qu'à le ruer mon villageois s'apprête,

La Fourmi le pique au talon.

Le vilain retourne la tête.

La Colombe l'entend, part, & tire de long.

Le souper du croquant avec elle s'envole.  
 Point de pigeon pour une obole.



(Fable XXXIV.)



LA COLOMBE ET LA FOURMI fable XXVII

## 21. *La Fontaine's Fables*, 1755-59

Jean de La Fontaine (1621-95) made two major contributions to letters—his *Contes* and his *Fables*, both of which have won permanent places among the great literary productions of France. Although they attracted much popular attention, neither work appeared in a complete edition during the lifetime of the author, who, in fact, was still adding to the collection of fables when death overtook him. However, the two works were later issued in sumptuous illustrated editions—the *Contes* in 1762, with plates by Charles Eisen, and this rendering of the *Fables*, printed by Charles-Antoine Jombert from 1755 to 1759, illustrated with copperplate engravings after designs by Jean Baptiste Oudry, one of the foremost artists of the day.

Copperplate engraving, though invented before printing, was not generally used in books until the latter half of the sixteenth century—probably because intaglio illustrations require a special press and must be separately printed, while wood blocks or line cuts may be locked up and printed with type. The more finished appearance and subtler values possible in the engraving, however, eventually triumphed over mere convenience, and by the eighteenth century, when this book was produced, book illustration by means of intaglio prints was at its height.

Although other countries made important contributions in the field, intaglio illustration of the more lavish sort is usually associated with France under the Bourbons. Many of the fine volumes belonging to that period and country would be far less notable without the work of artists like Callot, Mellan, Eisen, and Marillier. In fact, toward the close of the era, elaborate engravings in books were too frequently emphasized, to the neglect of other details of the typography.

This edition of La Fontaine's *Fables*, however, is a superb specimen of bookmaking judged by any standards. The sumptuous illustrations are balanced with careful—even masterly—printing. An unusual feature is to be found in the beautiful woodcut tailpieces after drawings by Jean-Jacques Bachelier. Many of these are now considered the finest of their kind. The title-page ornament symbolizes the work it decorates. Included in the design are a torch of truth, partially obscured by the veil of fable; a caduceus, for ingenuity and discretion; a horn of plenty and a flower-covered beehive, signifying fertility and happy usefulness; a mask of apologue; and clouds, denoting the divine source of inspiration.

P V B L I I  
VIRGILII MARONIS  
B V C O L I C O N  
L I B E R.

---

E C L O G A   P R I M A.

T I T Y R V S.

MELIBOEVS, TITYRVS.

- M.* Tityre, tu patulae recubans sub tegmine fagi  
Silvestrem tenui Musam meditaris avena:  
Nos patriae fines, et dulcia linquimus arva;  
Nos patriam fugimus: tu, Tityre, lentus in umbra  
Formosam resonare doces Amaryllida silvas.  
*T.* O Meliboe, deus nobis haec otia fecit:  
Namque erit ille mihi semper deus; illius aram  
Saepe tener nostris ab ovilibus imbuet agnus.  
Ille meas errare boves, ut cernis, et ipsum  
Ludere, quae vellem, calamo permisit agresti.  
*M.* Non equidem invideo; miror magis: undique totis

## 22. *The Bodoni Virgil*, 1793

Publius Virgilius Maro (70-19 B.C.), by his gift of a national literature to an Italy torn by civil strife, attained a position of influence among his contemporaries and won the profound respect of later generations. His place in the ranks of the great poets of all time has never been seriously threatened. During the early Christian era, when pagan writers were generally without standing, Virgil enjoyed wide popularity, and he was even credited by some with having foretold the birth of Christ (Eclogue IV, lines 5-10).

This edition of Virgil's works was produced at Parma, Italy, by Giambattista Bodoni. It was printed chastely—almost severely—in 200 copies on white laid paper. Bodoni admittedly worked for the "luxury trade," and this Virgil was but one of many editions of classical and other writings that were issued in monumental format from his press.

Bodoni ranks today as the first, and possibly the greatest, exponent of what is now called the "modern" type face—which, at the time of its creation, was thought to reflect the classical spirit. The unearthing of antiquities in Italy, and the wide publication of the discoveries, excited throughout Europe a tremendous popular interest in classical styles which had been imparted to nearly every art and craft but printing. In England, John Baskerville had already indicated the direction which the redesigning of the roman letter was to take (item 6), but to Bodoni belongs the credit for capturing the full spirit of the time and incorporating into a type face the elements which were then considered to exemplify classic simplicity and purity. Today, because the formula of classicism evolved by eighteenth-century students is no longer held, Bodoni's design is considered a development belonging to modern times, rather than a restatement of the antique.

The modern letter has easily recognized characteristics. The ascenders and descenders are long in relation to the widths of the letters, giving an impression of compactness, while at the same time imparting a sense of added luxury through the illusion of greater space between the lines. The serifs are fine, usually unbracketed and set at right angles to the strokes which they embellish. The shading of the letters is exaggerated by emphasis on the broad strokes and reduction of the thin ones to hairlines. Many types in common use today are derived from this modern letter.



QUINTI  
HORATII FLACCI  
EPISTOLARUM  
LIBER PRIMUS.

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EPISTOLA I.

AD MAECENATEM.

**P**RIMA dicte mihi, summa dicende Camena,  
Spectatum satis, et donatum iam rude, quæris,  
Mæcenas, iterum antiquo me includere ludo.  
Non eadem est ætas, non mens. Veianius, armis  
Herculis ad postem fixis, latet abditus agro,  
Ne populum extrema totiens exoret arena.  
Est mihi purgatam crebro qui personet aurem:  
Solve senescentem mature sanus equum, ne



## 23. *The Didot Horace*, 1799

Quintus Horatius Flaccus (65-8 B.C.), although considered by many modern critics to have lacked the intensity of spirit which the writing of great poetry is usually thought to require, nevertheless ranks, with his contemporary, Virgil, among the chief poets of the era. His diverse contributions in satire and lyric always reflect the philosopher's calm mind and self-mastery, and for these qualities, as well as for his deft delineations of the scene which surrounded him and the men who peopled it, Horace's poems have held a compelling charm and wide appeal from that day to ours. Many hundreds of editions of his works, complete or in part, have been printed since 1465, when "The Return of Spring," seventh ode of *Carminum Liber IV*, was included at the end of Fust and Schoeffer's printing of Cicero's *De Officiis*.

The edition selected for inclusion here was produced in 1799 by Pierre Didot "the Elder," one of the most renowned of a great family of Paris printers, type founders, papermakers, authors, and publishers. Issued in 250 copies, each signed by the printer, the Horace was planned as a companion volume for a Virgil which Didot had printed the preceding year.

Twelve vignettes, after the designs of Charles Percier, a ranking French architect, relieve the otherwise inscriptional tone of the printing. Didot was an enthusiastic convert to the new "modern" type face that was becoming popular in Italy through the work of Bodoni and in England through William Bulmer. Essentially a decorative letter, with the incisive brilliance of a copperplate, the modern type face, if unrelieved, carries a simplicity that verges on severity. Pointed up by the engraved vignettes, it appealed strongly to the neoclassicist of Didot's time; and even today the Latin phrases of Horace seem appropriately set forth in this monumental volume, with its sharp, black type and delicate engravings, against the heavy, white paper.

Before its vogue evaporated around the middle of the nineteenth century, the modern letter became absurdly distorted in the hands of Didot and his successors both at home and abroad. The present-day popularity of the style stems from a realization that in its earlier forms it was a useful, effective, and decorative contribution to our typographical resources. This edition of Horace shows Didot's letter in one of its earliest and stateliest versions.

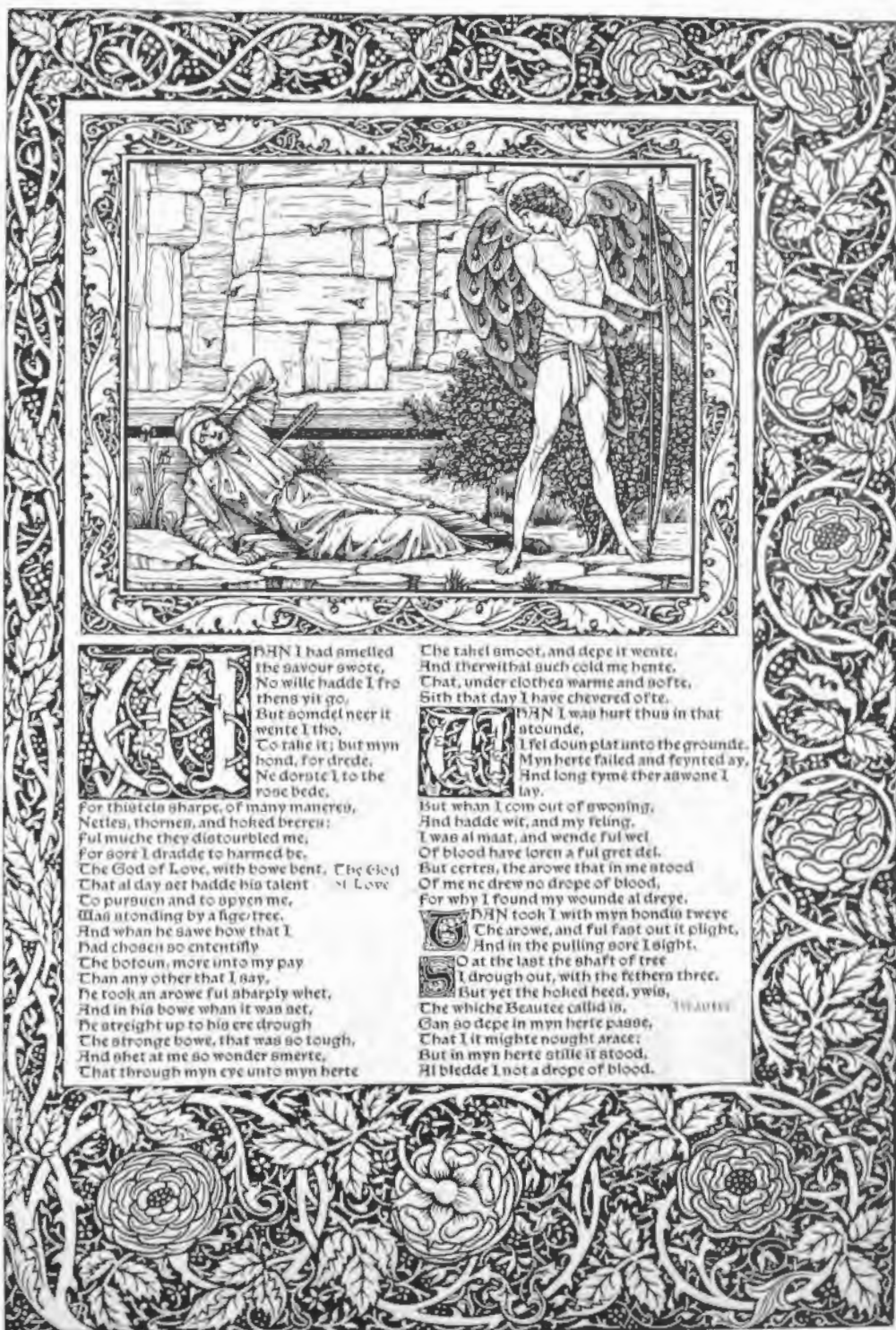


PLATE XXIV.

CHAUCER. THE WORKS

*Hammersmith: The Kelmescott Press, 1896*

## 24. *The Kelmscott Chaucer*, 1896

This edition of Chaucer's *Works* was printed by William Morris at his Kelmscott Press, in 438 copies. The woodcut illustrations were drawn by Sir Edward Burne-Jones, the initials and borders by Morris. Almost from the beginning of his printing activities, Morris had in mind making this great edition of the works of the greatest of England's early poets. Within a year after the organization of the Press, the first trial sheets of the Chaucer were run off, but the finished volume—the masterpiece of the Press—did not appear until five years later, in June, 1896.

Morris began his Kelmscott Press in January, 1891. That date, therefore, marks the commencement of the modern revival of fine printing, which has had so pronounced an effect on present-day typography. In his productions, Morris endeavored to retrieve the spirit of craftsmanship which had characterized printing in its first decades. He redesigned two of the outstanding type faces of that period; all of his books were printed on the hand press; his paper was manufactured according to fifteenth-century standards; and he returned to the woodcut for his illustrations. In margins and general format his books follow what he considered the best traditions of early printing.

Actually Morris repeated little that had gone before—his books are the product of his own vitality and firm purpose, not mummies out of a by-gone era. Because they are unfailingly consistent with the tenets of taste and technique which Morris laid down, they are as timely today as when they were first issued from the Press, brilliant in their novelty and compelling in their revolt against drabness and sterility.

It was the *concept* which Morris embodied in all of his books that has given them their enduring appeal. Many printers have aped his ornate woodcuts, his archaic type faces, his heavy handmade paper, seeing only the *devices* by which Morris gained his results. In the main their productions have been without importance. But both in this country and abroad certain gifted typographers have looked more deeply into Morris' purpose and grasped the essentials of his inspiration. Without copying him, they have emulated his taste, consistency, and honest craftsmanship. By their example, in less than two generations the whole approach to book design has been revitalized, and what began in the limited, laborious output of a single press is now common to all printers who have quality as an objective.

## THE THIRTIETH CHAPTER.

Of the Caniballes.



At what time King Pirthus came into Italie, after he had survaid the marshalling of the Armie, which the Romans sent against him: 'I wot not,' said he, 'what barbarous men these are (for so were the Græcians wont to call all strange nations), but the disposition of this Armie, which I see, is nothing barbarous.' So said the Græcians of that which Flaminius sent into their countrie; and Philip, viewing from a Tower the order and distribution of the Roman camp, in his kingdome, under Publius Sulpitius Galba. Loe how a man ought to take heed, lest he over-weeningly follow vulgar opinions, which should be measured by the rule of reason, and not by the common report. I have had long time dwelling with me a man, who for the space of ten or twelve yeares had dwelt in that other world, which in our age was lately discovered in those parts where Villegaignon first landed, and surnamed Antartike France. This discoverie of so infinit and vast a countrie seemeth worthy great consideration. I wot not whether I can warrant my selfe, that some other be not discovered hereafter, sithence so many worthy men, and better learned than we are, have so many ages beene deceived in this. I feare me our eies be greater than our bellies, and that we have more curiositie than capacitie. We embrace all, but we fasten nothing but wind. Plato maketh Solon to report that he had learn't of the Priests of the citie of Sais in Ægypt, that whilom, and before the generall Deluge, there was a great Iland called Atlantis, situated at the mouth of the strait of Gibraltar, which contained more firme land than Affrike and Asia together. And that the Kings of that countrie, who did not only possesse that Iland, but had so farre entred into the maine land, that of the bredth of Affrike, they held as farre as Ægypt; and of Europes length, as farre as Tuscanie; and that they undertooke to invade Asia, and to subdue all the nations that compasse the Mediterranean Sea, to the gulfes of Mare-Maggiore; and to that end they traversed all Spaine, France, and Italie, so farre as Greece, where the Athenians made head against them; but that a while after, both

## 25. *Bruce Rogers' Montaigne*, 1902-04

Michel de Montaigne (1533-92) first published his famous essays in three books, from 1580 to 1584. Two decades later, in 1603, John Florio's translation was issued in London. While it has been criticized by students for its liberties and inaccuracies, and though other, more literal translations have since been made, Florio's rendering, because it retains in full the robust flavor of the times, remains the most attractive to the reader who approaches the essays for enjoyment rather than scholarly study.

This edition of Florio's translation was one of Bruce Rogers' early typographical achievements. It was printed in 265 numbered copies at the Riverside Press for Houghton Mifflin and Company, from 1902 to 1904.

For his edition, Rogers wished to use a type based on the design created by Jenson in the fifteenth century. Two famous recuttings of this letter had already been made—the "Golden" type used by Morris at the Kelmscott Press, and Cobden-Sanderson's "Doves" type. These were, of course, not available to Rogers, nor were they, in fact, exactly suited to his purpose. He therefore designed a new version, known as the "Montaigne" type, which, if it departs from the original pattern in some respects, nevertheless successfully met Rogers' requirements.

Montaigne, though a distinguished contribution to American type design, never thoroughly satisfied Rogers, and he later revised and refined it into his beautiful "Centaur" letter, of which the larger sizes may be seen in the Oxford Lectern Bible (item 10). Actually, the Montaigne is a far more faithful replica of Jenson's original than is the Centaur, as will be revealed by a comparison of Plates X, XII, and XXV. There is an archaic quality about Montaigne which Rogers later worked successfully to eliminate, when, apparently, he realized the differences in the typographer's problems in printing texts in modern vernaculars—English, especially—rather than in Latin.

The Second Part Chap. xxxij. Of the wholesome discourse that passed between the Duchesse and her Damozel with Sancho Panza, worthy to be read and noted.

quoth Sancho, for neither hee nor I am worthy to be so much as a minute upon these Apples of your Graces eyes, as I had as lief stabbe my selfe, as consent to that; for although my master saies, that in courtesies one should rather lose by a card too much, then by little yet in these house-like courtesies, and in these Apples, it is fit to be wary and pruned with discretion. Carry him Sancho, quoth the Duchesse, to thy Government, for there thou shalt cherish him at thy pleasure, and maintain him from his labour. Doe not thinke you have spoken jestingly, Lady Duchesse, quoth Sancho, for I have seen more then two Asses goe to Governours, as 't would be no novelty for me to carry mine. ¶ Sancho's discourse renewed in the Duchesse more laughter and content, as sending him to repose, she went to tell the Duke all that had passed between them, and both of them plotted as gave order, to put a Jew upon Don-Quixote that might be a famous one, and suting to his Knightly stile, in which kind they played many pranks with him, so proper and handsome, that they are the best concerned amongst all the Adventures of this Great History.

THE THIRTY-FOURTH CHAPTER. HOW NOTICE IS GIVEN FOR THE DIS-ENCHANTING OF THE FIERCE LESSE DULCINEA DEL TOSO, WHICH IS ONE OF THE MOST FAMOUS ADVENTURES IN ALL THIS BOOK.

**G**REAT WAS THE pleasure the Duke and Duchesse received with Don-Quixote at Sancho Panza's conversation, and they resolved to play some trickes with them, that might carry some lightness and appearance of Adventures. They took for a Meeve that which Don-Quixote had told unto them of Montesinos Cave, because they would have it a famous

one; but that which the Duchesse most admired at, was, that Sancho's simplicity should be so great, that he should believe for an incredible truth, that Dulcinea was enchanted, her himselfe having bene the Enchanter, and the Impaster of that business. So giving order to their servants for all they would have done, some weeke after they carried Don-Quixote to a Beare-baiting, with such a troupe of wood-men and hunters, as if the Duke had bene a crowned King. They gave Don-Quixote a hunters sute, and to Sancho one of the finest greene cloths; but Don-Quixote would not put on his, saying; That shortly hee must returne againe to the hard exercise of Armes, and that therefore he could carry no Watchcoles or Sun-pieces. But Sancho took his, meaning to sell it with the first occasion offered. ¶ The sight, for day being come, Don-Quixote armed himselfe, as Sancho clad himselfe, and upon his Dapple, (for hee would not leave him, though they had given him a horse) thrust himselfe amongst the troupe of the Woodmen. The Duchesse was bravely attired, and Don-Quixote out of pure courtesie and manners, took the reins of her Palfrey, though the Duke would not consent: at last they came to a wood that was betweene two high mountains, where taking their stands, their lanes and paths, and the hunters began with great noise, shouting and bellowing, so that one could scarce heare another, as well for the cry of the dogges, as for the sound of the Hornes. The Duchesse alighted, and with a sharpe Javelin in her hand, shee took a stand, by which she knew some wilde Beasts were used to passe. The Duke also alighted and Don-Quixote, and stood by her. Sancho saved behinde them all, but sturied not from Dapple, whom hee durst not leave, lest some ill chance should befall him, as they had scarce lighted, and set themselves in order with some servants, when they saw there came a huge Beare by them, baited with the dogges, and followed with the hunters, gnashing his teeth and tuskes, and foaming at the mouth; and Don-Quixote seeing him, buckling his shield to him, and laying hand on his sword,

went forward to encounter him: the like did the Duke with his javelin, but the Duchesse would have breast fornesse of all, if the Duke had not stopped her. Onely Sancho, when he saw the valiant Beare, lett Dapple, and began to wade as fast as hee could, and strove to get up into a high Oak, it was not possible for him, but being even in the middle of it, aimed to a bough, and striving to get to the rapple, he was so unlucky and unfortunate, that the bough broke, and as he was tumbling in the ground, he hung in the ayre turned to a snagger of the Oak, unable to come to the ground, as seeing himselfe in that perplexity, and that his greene coat was torne, and thinking, that if that wilde Beare should come thither, he might lay hold on him, he began to cry out and call for helpe so noisily, that all that heard him, and saw him not, thought verily some wilde Beare was devouring him. ¶ Finally, the Tuskie Beare was laid along, with many javelins point, and Don-Quixote turned aside to Sancho's noyse, that knew him by his note, he saw him hanging on the Oak, and his head downward, and Dapple close by him, that never lett him in all his calamity, and Cal Hamete saies, that hee had seen Sancho without Dapple, or Dapple without Sancho, such was the love and friendship between the couple. ¶ Don-Quixote went and embracing Sancho, who seeing himselfe free, and on the ground, beheld the torne place of his hunting sute, and it grieved him to the soule, for hee thought hee had of that sute at least an inheritance. And now they layed the Beare adward upon a great Mole, and covering him with many many haubes, and Myrtle boughes, he was carried in signe of their victorious spoiles, to a great field Tent, that was set up in the midst of the wood, where the Tables were set in order, and a dinner made ready, as plentifull and well dressed, that it well shewed the honour and magnificence of him that gave it. ¶ Sancho, shewing the wounds of his torne garment to the Duchesse, said, If this had bene hunting of the Hare, my coate had not seeme it selfe in this extremity: I know not what pleasure there can be in looking for a Beare, that if he

reach you with a tuske, he may kill you. Thave often heard in old song, that saies, Of the Beares must thou be caie, as was Favilla the great. He was a Gutnish King, quoth Don-Quixote, that going a hunting in the mountains, a Beare ate him. This I say, said Sancho, I would not that Kings or Princes should thrust themselves into such dangers, to enjoy their pleasure; for what pleasure can there be to kill a Beare that hath committed no fault? ¶ You are in the wrong, Sancho, quoth the Duke; for the exercise of Beare-hunting is the necessaryest for Kings & Princes that can bee. The chase is a shew of Warre, where there be stratagemes, units, decits, to overcome the enemy at pleasure, in it you have suffering of cold and intolérable heates, sleepe & thirsome are banished, the powers are corroborated, the members agilitized, in conclusion, as an exercise that may be used without prejudice to any body, and to the pleasure of every body, as the best of it is, that it is not common, as other kindes of sport are, except living at the fowle, onely fit for Kings and Princes. Therefore, Sancho, change thy opinion, and when thou art a Governour, follow the chase, and thou shalt be a hundred times the better. ¶ Not so, quoth Sancho, no better for your Governour, to have his legges broken, and be at home: were very good that poore wretch should come and serve him, and hee should be taking his pleasure in the woods: I would hee sawest Government vlieth. Good faith sir, the Chase and Pastimes are rather for idle companions then Governours. My sport shall be Vyed Trumps at Christmas, and at Skerlett pinces Sundates and Holidates; for your hunting is not for my condition, neither doth it agree with my conscience. ¶ Praise God, Sancho, it be so, quoth the Duke, for to doe and to say, goe a seventh way. Let it be how 'twill, said Sancho, for a good paymaster needs no pledge, and Gods helpe is better then early rising, and the belly carries the legges, as not the legges the belly; I mean, that if God helpe mee, and I doe honestly what I ought, without doubt I shall govern as well as a Jer-Falcon, I I put your finger in my mouth, and see if I become ¶ As much as on thee, cursed

The Second Part Chap. xxxij. How notice is given for the disenchment of the fierce LESSE DULCINEA DEL TOSO, which is one of the most famous Adventures in all this book.



## 26. *The Ashendene Don Quixote*, 1927-28

Miguel de Cervantes Saavedra (1547-1616) published the first volume of his masterpiece, *Don Quixote*, in 1605. Pleased by its reception, he decided to carry the narrative on in a sequel. Before it could be completed, a rival author, Fernández de Avellaneda, issued in 1614 a plagiaristic continuation of Don Quixote's adventures. Cervantes was stung into action by this course of events and at once made the second part of his novel ready for publication, which was accomplished the following year, 1615.

Meanwhile *Don Quixote* enjoyed a singular popularity not only in his own country, Spain, as evidenced by the plagiarism, but in other lands as well. Thomas Shelton published an English translation of the first part in 1612, and of the second part in 1620. The translation, in capturing the spirit of the original, is in every way a fitting product of that golden period in English letters which saw so many masterful renderings of the literature of other peoples and times into the colorful rhetoric of the Elizabethans and their close followers.

The present edition was printed by C. H. StJohn Hornby at his Ashendene Press in Chelsea, England. It was completed in July, 1928. Of each of the two volumes 225 copies were issued on paper and twenty on vellum. The Huntington copy is on vellum.

Hornby ranks with Morris and Cobden-Sanderson in the "revival." These three men represented widely divergent beliefs concerning typography, and their presses were dedicated to demonstrating their respective creeds. Cobden-Sanderson, at his Doves Press, sought beauty through restraint; his printed pages are never illustrated and only sparingly decorated. For effect they depend mainly on an unvarying relationship between type, ink, and paper. Morris, at his Kelmscott Press, sought the utmost in harmony of format, text, and illustration; the result of his effort was beauty achieved through lavish but consistent typographic decoration.

Hornby, as his contribution, may be said to have actually reproduced the best in fifteenth-century bookmaking. His books are frankly luxurious; the types are fine and in keeping with tradition, the margins broad, the lines well spaced, the initials splendidly designed, and the illustrations in perfect harmony with the crisp typography. Moreover, placement of the virile rubrications reveals an instinct for color balance not often found except in fifteenth-century books.

ACT IV SCENE V  
LINES 58-74

THE TRAGICALL HISTORIE OF



maime, puis que c'estoit par luy, que j'avois perdu ce qui me lioit à telle consanguinité et alliance. Homme pour vray hardy et courageux, et digne d'éternelle louange, qui s'armant d'une folie cauteleuse, et dissimulant accortement un grand desvolement de sens, trompa nous telle simplicité les plus sages, fins, et ruez; conservant non seulement sa vie des efforts et embusques du tyran, ainsi qui plus est, vengeant avec un nouveau genre de punition, et non excoûté supplice la mort de son pere, plusieurs années après l'execution; de sorte que conduisant ses affaires avec telle prudence, et effectuant ses desseins avec une si grande hardiesse, et constance, il laisse un jugement indecis entre les hommes de bon esprit, lequel est le plus recommandable en luy, ou sa constance et magnanimité, ou la sagesse, en domptant, et accortant, en mettant ses desseins au parfait accomplissement de son dessein de long temps premedité. Si jamais la vengeance sembla avoir quelque face et forme de justice, il est hors de doute, que la pieté et affection qui nous lie à la souveraineté de nos peres, pourvus seulement, est celle qui nous dispense à chercher les moyens de ne laisser impunie une trahison et effort outrageux et proditoire: veu que j'ayent que David fut un natif, et juste Roy, homme simple, et courtois, et debonnaire, si est-ce que mourant il en chargea à son fils Salomon, luy succédant à la couronne, de ne laisser descendre au tombeau quelque certain, qui s'avoit outrage, non que le Roy, et prochain de la mort, et prest à rendre compte devant Dieu, fust

*Vingtrains (sic) accortement de luy, pourvus seulement, une trahison et effort outrageux et proditoire: veu que j'ayent que David fut un natif, et juste Roy, homme simple, et courtois, et debonnaire, si est-ce que mourant il en chargea à son fils Salomon, luy succédant à la couronne, de ne laisser descendre au tombeau quelque certain, qui s'avoit outrage, non que le Roy, et prochain de la mort, et prest à rendre compte devant Dieu, fust*

King. Preray Ophelia.

Ophe. Indeede la, without an eatch Ile make an end on't, By gis and by Saint Charine, Alack and fie for shame, Young men will doo't if they come to't, By Cocks they are to blame. Quoth she, Before you rumbled me, You promis'd me to wed, (He answers.) So would I a done by ponder summe And thou hadst not come to my bed.

King. How long hath she bene thus?

Ophe. I hope all will be well, we must be patient, but I cannot chuse but weepe to thinke they would lap him 'i' th' cold ground, my brother shall know of it, and so I thanke you for your good counsaile. Come my Coach, God night Ladies, god night, sweet Ladies god night, god night.

HAMLET PRINCE OF DENMARKE

ACT IV SCENE V  
LINES 75-88

King. Follow her close, give her good watch I pray you. O this is the poison of deepe griefe, it springs All from her Fathers death, and now behold. O Gertrud, Gertrud, When sorrowes come, they come not single appes, But in battalians: first her Father slaine, Next, pour soune gone, and be most violem Author Of his owne just remove, the people maddied Thicke and unwholsome in their thoughts and whispers For good Polonius death: and we have done but greenly In bugger mugger to inter him: poore Ophelia Devided from herselfe, and her faire judgement, Without the which we are pictures, or meere beasts, Last, and as much containing as all these, Her brother is in secret come from France, Feeds on his wonder, keepe himselfe in cloyder, And wants not buzzers to infect his eare With posient speeches of his fathers death, Wherein necessity of matter begger'd, Will nothing stick our person to arraigue In eare and eare: O my deare Gertrud, this Like to a murdering peece in many places Gives me superfluous death.

*A noise within*

Queen. Alacke, what noyse is this?

King. Attend,

*Enter a Messenger*

Where are my Swisera, let them guard the doore, What is the matter?

Hamlet so neer they armed with the shafts by him prepared long since and at this present in redy to revenge the traitorous injury, by thee done to his Lord and Father. Fenger as then knowing the truth of his nappens subtil practice, and hearing him speak with staved mind, and which is more, perceived a sword naked in his hand which he already lifted up to deprive him of his life, leaped quickly out of the bed, taking hold of Hamlets sword, that was nappled into the scaberd, which as he sought to pull out, Hamlet gave him such a blow upon the chine of the necke, that he cut his head cleave from his shoulders, as as he fell to the ground sayd. This

before by him sharpened, which served for grinders, binding & tying the hangings in such sort that what force soever they used to loose themselves, it was impossible to get from under them, and presently he set fire in the two corners of the hall in such sort that all that were as then therein not one escaped away but were forced to purge their sin by fire, and dry up the great abundance of liquor by them received into their bodies, all of them dying in the inevitable & merciless flame of the whor & burning fire which the prince perceiving became wise, and knowing that his uncle before the end of the banquet had withdrawn himselfe in to his chamber which stood apart from the place where the fire burnt, went thither, & entering into the chamber layd hand upon the sword of his fathers murderer, leaving his own in the place, which while he was at the banquet some of the courtiers had nailed fast into the scaberd and going to Fenger said, I wonder this disloyal king how thou canst sleep heer at thine ease, and at thy pallas be burnt, the brethren of having burnt the greatest part of the courtiers and ministers of thy cruelty, and detestable tyrannies, and which is more I cannot imagin how thou shouldst well assure thyselfe, & thy estate as now to take thy case, seeing

*A noise within Hamlet*

*Another noise within Hamlet*

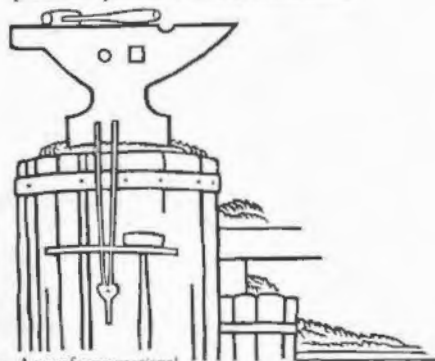
## 27. *The Cranach Hamlet*, 1930

No original manuscript of any of Shakespeare's plays is known to exist—a circumstance which greatly enhances the importance of the early printed editions. Shakespearean scholars believe that, generally, the text of the earliest printings conformed most closely to the current acting versions. In the case of *Hamlet*, however, the first edition (1603) contains an apparently unauthorized—and certainly inferior—form of the play, and literary historians have therefore turned to the later printings for acceptable texts. The 1604 edition seems to have been issued to correct that of 1603, and, if that is true, it was probably done at the insistence of Shakespeare himself, and possibly even under his supervision. That supposition, together with technical evidence supporting the conclusion that the printer of the “second quarto” followed his copy much more closely than was common practice, has caused many scholars to regard the 1604 edition as the nearest approach now available to Shakespeare's own writing.

The volume selected for inclusion here contains the text of the 1604 *Hamlet* and was produced in 322 copies at Count Harry Kessler's Cranach Press at Weimar, Germany, decorated with some eighty woodcuts by Edward Gordon Craig and one by Eric Gill. The text was edited and annotated by J. Dover Wilson. The source works from which Shakespeare probably took his plot are printed as marginal glosses, in their original Latin and French as well as in English translations.

Count Kessler frankly took his inspiration from the English revival of fine printing that had been headed by Morris, Hornby, and Cobden-Sanderson. To the cause he made an important contribution. Not content merely to repeat the typographical excellence of the past, Kessler gave his books timeliness. Thus, his *Hamlet* is not simply a sumptuous reprint of an available text but contains the researches of Dover Wilson, one of the foremost Shakespearean scholars, and illustrations by Craig, a ranking theatrical designer. Even in the matter of type, Kessler sought to be interpretative rather than repetitive. Although its designer, Edward Johnston, took as his model the gothic type used by Fust and Schoeffer in their Psalter of 1457, comparison shows it to be less a copy than a modern restatement of a noble early-German letter.

[BOOK XV.] A SONG FOR OCCUPATIONS



1. A song for occupations!  
In the labor of engines and trades and the labor of fields I find the development,  
And find the eternal meanings.

Workmen and Workwomen!  
Were all educations practical and ornamental well display'd out of me,  
what would it amount to?  
Were I as the head teacher, charitable proprietor, wise statesman,  
what would it amount to?  
Were I to you as the boss employing and paying you, would that satisfy you?

The learn'd, virtuous, benevolent, and the usual terms,  
A man like me and never the usual terms.

Neither a servant nor a master I,  
I take no sooner a large price than a small price,  
I will have my own whoever enjoys me,  
I will be even with you and you shall be even with me.

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If you stand at work in a shop I stand as high as the highest in the same shop,  
If you bestow gifts on your brother or dearest friend  
I demand as good as your brother or dearest friend,  
If your lover, husband, wife, is welcome by day or night,  
I must be personally as welcome,  
If you become degraded, criminal, ill, then I become so for your sake,  
If you remember your foolish and outlaw'd deeds,  
do you think I cannot remember my own foolish and outlaw'd deeds?  
If you carouse at the table I carouse at the opposite side of the table,  
If you meet some stranger in the streets and love him or her,  
why I often meet strangers in the street and love them.

Why what have you thought of yourself?  
Is it you then that thought yourself less?  
Is it you that thought the President greater than you?  
Or the rich better off than you? or the educated wiser than you?

(Because you are greasy or pimpled, or were once drunk, or a thief,  
Or that you are diseas'd, or rheumatic, or a prostitute,  
Or from frivolity or impotence, or that you are no scholar  
and never saw your name in print,  
Do you give in that you are any less immortal?)

2. Souls of men and women! it is not you I call unseen,  
unheard, untouchable and untouching,  
It is not you I go argue pro and con about, and to settle whether you are alive or no,  
I own publicly who you are, if nobody else owns.

Grown, half-grown and babe, of this country and every country,  
in-doors and out-doors, one just as much as the other, I see,  
And all else behind or through them.

The wife, and she is not one jot less than the husband,  
The daughter, and she is just as good as the son,  
The mother, and she is every bit as much as the father.

Offspring of ignorant and poor, boys apprenticed to trades,  
Young fellows working on farms and old fellows working on farms,  
Sailor-men, merchant-men, coasters, immigrants,

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## 28. *The Grabhorn Leaves of Grass*, 1930

Several of the works discussed in this booklet were printed within the last century. In most cases the texts are classics which have occupied high places in the world's literature, and which, in the main, printers and patrons of letters have repeatedly made into monumental volumes. Whitman's *Leaves of Grass*, however, belongs to our own period and was never given a consciously fine format until this edition was printed at the Grabhorn Press in 1930. Since then other printers have joined in the attempt to give fitting typographical treatment to Whitman's masterpiece.

*Leaves of Grass* first appeared in 1855 as a thin volume containing twelve untitled poems, with a long preface by Whitman. The book precipitated a storm of criticism and praise, and subsequent issues, with their continuous changes and additions, maintained the contentions at a high point until the author's death in 1892. Now, with the passage of time, a detached evaluation of his contribution is becoming possible, and Whitman, if not the greatest of our poets, is at least emerging as the most original, vehement, and significant figure in American letters of the nineteenth century.

The printers of this edition, Edwin and Robert Grabhorn, established their press in San Francisco in 1919. Since then, a growing stream of masterly books has flowed from their shop. Although they have printed hundreds of volumes, scarcely a single production can justly be called ordinary, and *Leaves of Grass* is but one of several books of monumental character. It remains, nevertheless, one of their more notable volumes, and the story of its production, as told by Edwin Grabhorn in his *The Fine Art of Printing* (1933), recalls the "press book" fad which flourished in the twenties and all but collapsed during the depression that followed. "It was a Wonderland, indeed," wrote Grabhorn, "until Alice woke up, and the printer was left with all the cards, and they were all blank.

"I am very glad it all happened. I would go through any form of hysteria again, if we could produce another 'Leaves of Grass.'"

Limited to 400 copies, *Leaves of Grass* was published by Random House of New York. The work is decorated with woodcuts by Valenti Angelo and was bound by Hazel Dreis. The type finally selected for the book—after several trials—is "Newstyle," produced by the most famous of American type designers, Frederic Goudy.